

1971

Dominant Aesthetic Influences Affecting My Work as an Artist

Noel Kenneth Heffley

Eastern Illinois University

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DOMINANT AESTHETIC INFLUENCES

AFFECTING MY WORK AS AN ARTIST

(TITLE)

BY

NOEL KENNETH HEFFLEY

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTERS OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1971

YEAR

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PREFACE

This thesis is due, to a large extent, to a question which has often bothered me as I stood viewing an important artist's works. What has caused the style that is indicative of his work; what influences have affected his reasoning?

Quite often I have found articles indicating the reason for an artist reacting artistically in his particular manner, but seldom have I found a personal statement by the artist expressing the reason for his style. Therefore, in my thesis, I will be attempting to reveal how my particular style has evolved as a result of dominant aesthetic influences which have affected my art during the course of my graduate study. In effect, with each chapter, I will be making a proposition that the "traits" of these aesthetic influences affecting my work have played a definite role in altering my art forms.

The influences spoken about in this paper are a result of my personal taste, and they have affected my work as a result of this taste. I will tie the two areas of influence and affect together by first showing and talking about various influences and finally by revealing how these influences have affected my work.

Upon completing this paper, I felt as I did when finishing my first stone sculpture; it was a notable impression left in my memory of life experiences. I found the work extremely exhilarating, and at the same time, carried some apprehension and anxiety about the final outcome. However, when finished, I felt the labor fruitful and the

final result pleasurefull. The satisfaction of creating a work which is a challenge is of great importance to my livelihood as an artist.

ACKNOWLEDGMENT

I wish to thank Dr. June Krutza, professor of ceramics at Eastern Illinois University, for the initial help and encouragement she gave me not only on beginning my paper, but also on arriving at a definite style of work. I have found my graduate study extremely rewarding and am positive it has played a decisive role in my life as an artist and teacher.

CHAPTER I

DOMINANT AESTHETIC INFLUENCES AFFECTING MY WORK AS AN ARTIST

INTRODUCTION

Explanation of Intent

The word aesthetics, as it will appear in this thesis, refers to the impression made upon me by works of art which I accept as being ideal, not only in beauty, but also in form. This standpoint of aesthetic judgement, stemming from an impression made upon an individual as an observer, is in complete opposition to an artist's normal position of producing concrete works. Consequently, I am undertaking to exploit the study of aesthetics from the standpoint of the observer rather than from that of the artist. Similarly, it is necessary for an artist to gather and correlate impressions of his environment, including other artist's works, which will be reflected in his own personal style. This fact is essentially what I am attempting to reveal in this composition.

Areas to be covered and reason for using these particular areas

The dominant influences affecting my work will constitute three-dimensional art forms from three major areas: prehistoric art forms of the Aurignacian-Perigordian Period, the art of Henry

Moore, and the art of Jean Arp. The various examples of art which will be covered within the context of this thesis are limited by the fact that they are aesthetic, to a partial degree, in their relationship to nature. That is each work, although man-made, has a definite correlation to certain artistically pleasing qualities inherent in nature. These tendencies, to reflect the qualities of nature in a human organization of matter, are of utmost importance to me as both an artist and as an observer. Organic art, referring to the reflection of nature in art, has dictated a style for me which I feel will always remain inherent in my life. There is an unlimited range of exploitation into the affect of nature upon man's art, and I intend to delve into this affect using the creation of sculpture as my testing medium.

All of the forms to be covered will not only have an emphasis upon the organic qualities of art, but will be three-dimensional since my interest is in sculpture. Inasmuch as the entire paper is devoted to three-dimensional form, I would like to give my reasons for accepting sculpture over two-dimensional art forms.

I feel the significance of an art object occupying space, just as a human occupies space, is overwhelming from that standpoint alone. A sculpture can be embraced both mentally and physically by the observer; it can maintain an inner life or vibrancy which gives it vitality. It is actual. Its depth and volume are real and not implied as in two-dimensional work. It grows from the matter through which it is created and is not limited by a surface or plane. Since it does not require the observer to visualize it in a three-dimensional reality, it is easier to identify with. It has strength in its three-dimensionality; it is structured and stands against gravity and external forces.

Conclusively, it represents the mind of man coagulated; a material thought standing eternal.

Ideas concerning the relationship of these
forms in general to my personal work

As previously mentioned, the organic quality is congruous to the influential works cited in this composition as well as to the works which I have completed during my graduate study. Also, I have been influenced by various qualities or characteristics other than organic which are contained in prehistoric three-dimensional art and in the art of Moore and Arp. Later, I will explain the relationship of various pieces I have created to the work of these men and prehistoric art. First, I will offer some explanation as to the general appearance of the work contained so some relationship can be shown to my personal work. This explanation will be devoted to Chapters II-IV. I will show the impact of primitive art upon not only my work, but also upon the work of Moore and Arp. Ultimately it will become apparent how these influences have affected my work, either directly or indirectly. I will be comparing likenesses between my sculpture and the work covered in Chapter II-IV of the thesis.

Even though the greatest influence affecting my work is nature, the indirect influences of natural objects upon my art work will not be covered. This is due to the extreme variety of natural objects which have formed a notable alteration to my attitude towards art. However, many of the general characteristics of nature, one isolated example being the budding and growth evident in Arp's work, will be mentioned indirectly.

CHAPTER II

THE DESCRIPTION AND INFLUENCE OF UPPER PALAEOLITHIC

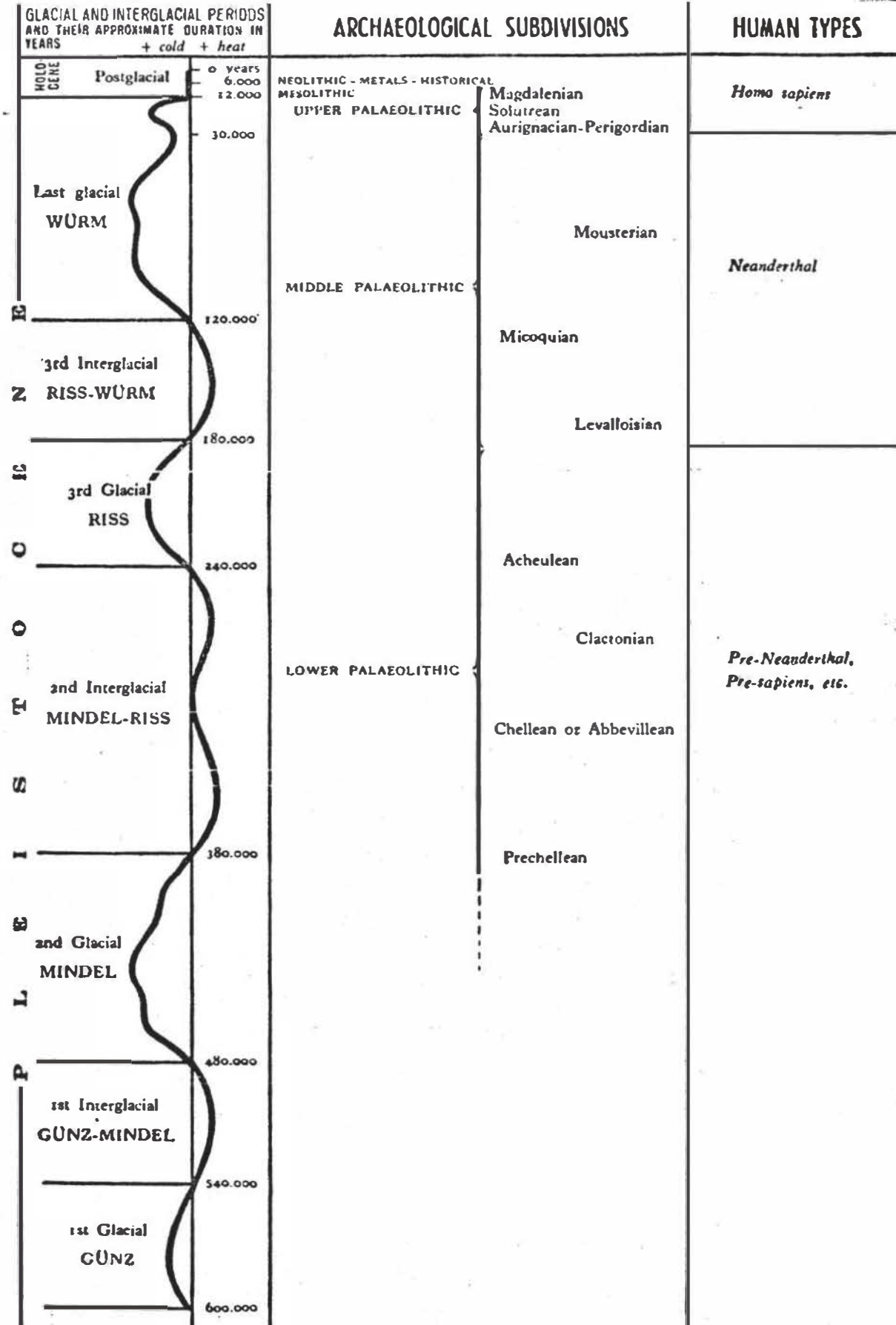
THREE-DIMENSIONAL ART FORMS

Simplicity and rhythm, two of the dominant factors indicative of the Upper Palaeolithic Period, have influenced my attitude towards art. As a result, I wish to reveal the meaning and form of the Palaeolithic statuettes. Eventually, I will show the relationship of various specific works taken from this period, to works I have completed during my graduate work.

"With the termination of the last glacial period "Wurm," (see archaeological subdivisions illustration, p. 11) there existed a European civilization called Aurignacian-Perigordian whose origin is unknown. Among some cultures there existed the first noticeable desire to sculpt. It is astonishing to find that their art seems to appear suddenly without any previous influences and very abruptly attains a notable aesthetic excellence."¹ I feel the quantity produced during this time is due, in part, to inspiration as a result of the discovery of art, which rapidly spread to surrounding cultures. This fact could be compared to the discovery of fire or of the wheel.

This discovery of art was significant because it meant a discovery of the visual intellect, the birth of a revelation of the

¹Slevar Celebonovic, Old Stone Age, (Philosophical Library Inc., New York, 1958), p. 3.



I

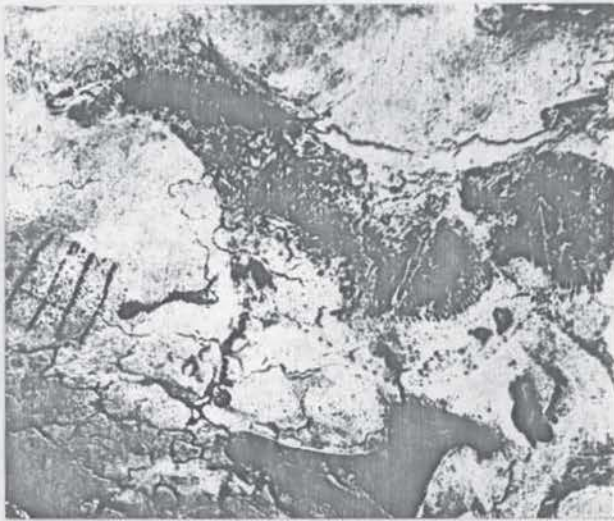
The succession of human industries and their probable correlation with glacial and interglacial periods. The curved line shows the alternation of glacial and interglacial periods. The Aurignacian-Perigordian Period, of special interest, exists between 26,000 and 14,000 B.C.

inner conscience. For the first time, this new creative gesture accomplished by stone age man exposed his hidden subconscious thoughts concerning his attitude towards his existence and his environment. Therefore, it can be ascertained that art became the most intimate manifestation of man.

Imagine when a concrete form was first born out of the non-existent and when movement and meaning became possible as a result of creating a plastic image from stone. In its appearance, the form tells us of that distant past, it rings out like an echo from the depths of evolution and tells us of the expression of life. This first message has remained constant throughout the ages, and even today is the intent of any artist, including myself. Without the realization of this significant discovery of prehistoric art, its meaning and value somehow become less important. I am including this prelude not only to disclose its parallel to attitudes about creativity today, but also to strengthen the lost spirit contained within the art of Upper Palaeolithic man.

Man for the first time sees himself through a representation in nature, such as a rock formation or worn stone. He learns to control this representation through size, proportions, movement, rhythm, color, and style. This important step is a form of magic in itself, born from the creation of a material image personifying the intangible intellect.

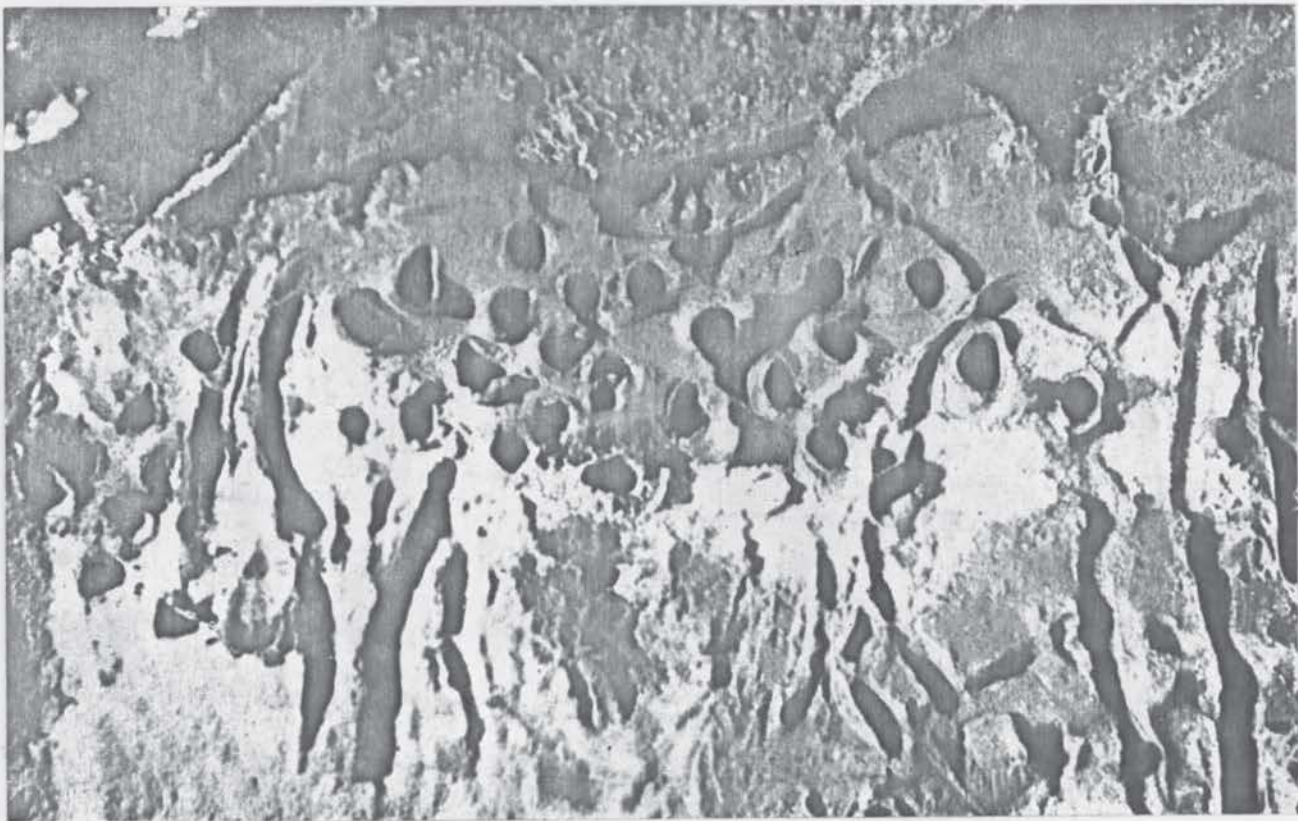
Magic united with art has strengthened the authority of the artist and it is, therefore, possible that he has been the first magician, the first spiritual leader. He alone perhaps had the right to hurt the image magically with the medium of graphics, to draw the deathly arrow on the body of the animal, to wound it by that magic gesture before the hunters



II



III



IV

Palaeolithic Magic; Wounded animals: (II, III) Lascaux (Dordogne);
(IV) Montespan (Haute-Garonne).

hit it in reality. But the art of the Upper Palaeolithic has to be considered above all, as an opening up of the soul in the picture and as such it brings to our eyes the greatness and the beauty.²

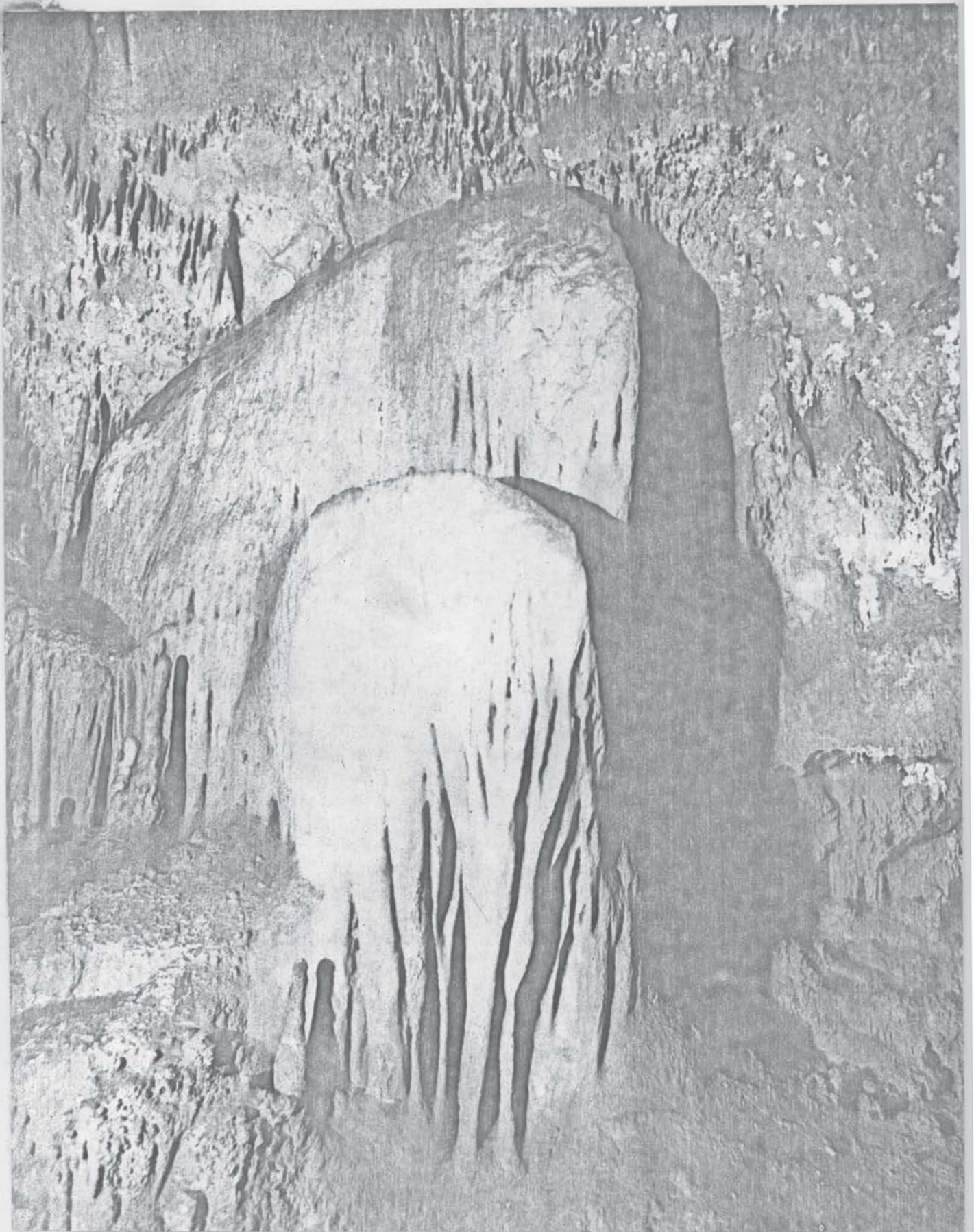
At the same time the cave paintings in Altamira and Lascaux were being discovered, Palaeolithic deposits in France, Spain, Germany, Austria, Italy, and Russia were yielding countless pieces of small sculptures on bone, stone, clay, and ivory. These works, generally called mobiliary art by archaeologist, have been the prehistoric influence in my sculpture, and all have an unusual similarity which will be revealed later.

One advantage of mobiliary prehistoric art is that it was not too difficult to establish the chronology of the objects by stratigraphical data. Cave-wall figures were rarely found covered by deposits which would make it possible to date them culturally and chronologically. Also cave art is circumscribed within narrower boundaries than the distribution of objects of mobiliary art, which extend from exceptional quantities in France, to an easterly direction deep into Russia, and to England in the north.³

The Palaeolithic man utilized natural accidents. Realism was not a dominant creative impulse; natural formations or resembling objects within this environment unconsciously created a stimulus to relate to the environmental object of concern in his life. This fact is parallel to my personal conception of creativity. I am intensely motivated by shapes formed by accident which can be

²Celebonovic, op. cit., p. 5.

³W. K. Sanders, Prehistoric Art in Europe, (Penguin Books, the Chaucer Press, London, Eng., 1968), pp. 37-40 passim.



IV

Pech-Merle (Lot): stalagmites resembling mammoths, which probably inspired Palaeolithic artists in the execution of the mammoths painted in the cave.

associated to objects in reality.

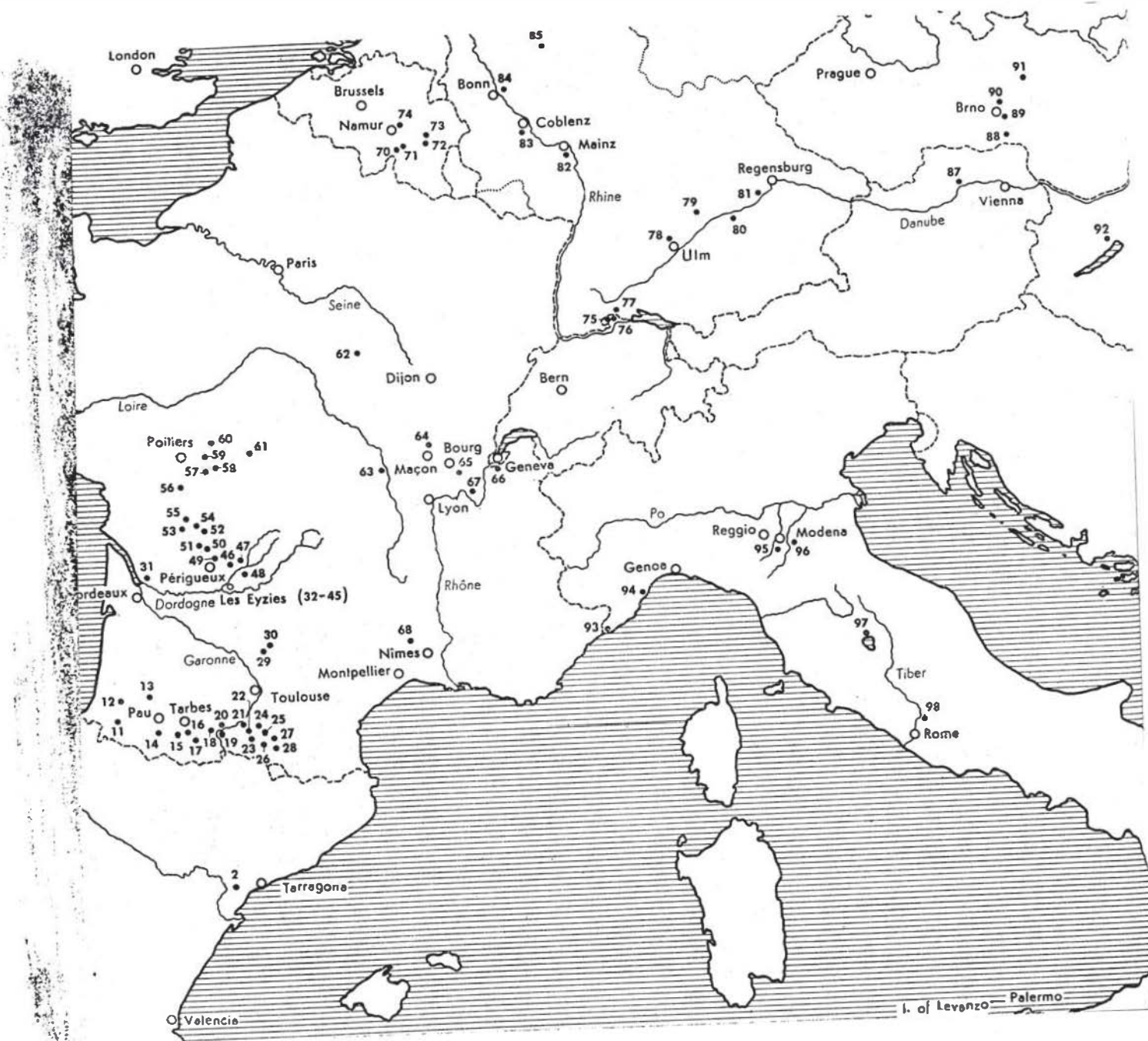
In this respect, forms which resembled certain objects were reinforced through alteration. The Palaeolithic man seemed to have a remarkable talent for knowing exactly where to stop in working out the piece. His economy is truly effective, and overworking is seldom evident in the examples found.

In the Castillo Cave near Santander in Spain a stalagmitic formation suggested to the Palaeolithic artist the figure of a bison rearing upon its hindquarters. The formation calls to mind the animal's massive shape with heavy flesh and bulging muscles. The sinews of the hind legs are distinctly visible, and a long tail continues the humped outline of the back. The artist added a few bold black strokes emphasizing some further details and turned the natural resemblance into a piece of synthetic description, so that the animal appears against a background lighter than the remaining stalagmite.⁴

This quote, one of many instances, reveals the artist's use of economy to interpret his desired form. Also, the natural distortion of the shape is enhanced by emphasizing the massive quality of the hindquarters. (see illustration, p.15.) These two facts, economy and distortion, are also imperative in my art. I am ambitiously involved with these particular qualities, and therefore, was amazed to find that the Palaeolithic man was so perceptive.

The Palaeolithic artist's interest is almost exclusively concentrated on the portrayal of single beings. I feel this fact was due to the isolation of formations resembling objects in reality and the lack of the ability of the artist to visualize complex formations of more than one figure. Isolated figures appear more

⁴Paolo Graziosi, Palaeolithic Art, (Faber and Faber Inc., London, Eng., 1960), p. 25.



VI

Points of interest relating to work discussed in this paper: 13-Bassembour, 20-Lespugue, 44-Pech-Merle, 87-Willendorf, 93-Balzi Rossi, 95-Chiozza, 96-Savignane, 97-Trasimeno, and 113-Malta.

frequently and effectively than groups in the art of the period. This fact was important because the artist could concentrate on the qualities of the single object and not be distracted by surrounding and competing objects.

Two theories, both of which I partially accept, are well known concerning the intent of Palaeolithic Art. One is the previously mentioned fact that the arts were created as a result of a natural impulse stemming from an inspiration due to formations resembling objects and the other sees the product as a utilitarian activity connected with the magic of hunting, reproduction, and etc. The magic theory often times influenced the appearance of the work, the fertility goddess being one such example. The method of conveying an idea or theme by exaggeration is a profound and effective method which I have adopted numerous times in some of my works.

Finally, a fact that I have been preoccupied with, is that of the inseparability of art and magic. To the Palaeolithic man, art was in a sense magical reality. I feel that this imagination made art for him greatly meaningful. When animals or figures were made pregnant, they actually felt it would increase the population or when they were stabbed or depicted dieing, their spirit was killed. Therefore, we may be sure that the Palaeolithic artist created with a deliberate purpose that originated in an imaginary world beyond the bounds of concrete reality. If the observer or sometimes the artist of today could only grasp, to a small degree, some of the magic in art, think how much more meaningful it would become. Personally, I attempt, especially when I am involved in creating, to grasp the reality of the existence of the object I am creating. When the form

or result fails the object dies, and along with it part of my enthusiasm or spirit towards the form. When the idea is born and developed in the form of an art work, a part of thought is revealed with this new existence just as it was with the artist of many centuries past.

In addition to the magical context, Palaeolithic art is further characterized by the natural materials used and the truth to the material used.⁵

In the works of mobiliary art that have reached us, the Pala artist made use, with remarkable skill, of materials such as stone (calcite, schist, sandstone, serpentine, etc.), bone, antlers, mammoth tusks, clay and in a few cases amber or lignetic coal.⁶

Sculpture in the round in the form of statuettes flourished during the early Upper Palaeolithic Period and became more ornamental during the last phase of the period. I am concerned strictly with the era of simplicity and directness since it is reflected in my own personal style.

Many times the original shape of the material used limited the artist's field in choosing his subject matter, whenever it was not dictated for him by the pre-existing shape. This consequently caused a sort of rigidity and distortion which were generally not unpleasant. You will readily notice these characteristics in the illustrations later shown in this paper.

All of the pieces of Aurignacian-Perigordian, or less specifically Upper Palaeolithic Period, have some morphological details in com-

⁵Douglas Clark, Prehistoric Europe, (Metheren, London, Eng., 1952), pp. 3-21, passim, & Celebonovic, op.cit., pp. 6-11, passim.

⁶Graziosi, op. cit., p. 31.

con. It must be remembered, however, that these statuettes in the round exist only during the Aurignacian-Perigordian Period, and are replaced by relief work during the Solutrean Period (see illustration on archaeological subdivisions, p.11). The statuettes are dealing with a well defined "style" since in each specimen the same taste and the same aesthetic sense are evident. This particular "style" is of extreme interest to me as an artist.

The Aurignacian-Perigordian statuettes are almost exclusively female between 3.5 and 22.0 cm. in height. Some of these works if enlarged would resemble the sculpture of Moore and Arp, especially the figurines found in Italy (see later plates, p.39). Approximately sixty statuettes or statuette fragments have been discovered strewn throughout Europe and Russia, all with a remarkable similarity in "style".⁷

As we examine the best specimens of early sculpture we are immediately struck by the exuberant forms carefully stressed by the primitive artist; the statuettes--almost invariably nude--generally have voluminous breasts, an adipose stomach and thighs, with hips and buttocks cushioned in fat. A proper "polysarcia" (rows of fatty tissue) localized in specific parts of the body or, in some cases, affecting it all, together with an accentuation of the pubic region, is the dominant note in these sculptures; notwithstanding such exaggeration--which in some cases is quite monstrous--the final result is often amazingly well-balanced, showing taste and a sense of reality.⁸

In addition to the balance and sense of reality, the aesthetic gracefulness, simplicity and compactness of the figurines are superb.

⁷Ibid., pp. 33-6.

⁸Ibid., p. 46.

The legs are fused together and all the known statuettes lack feet. Arms are often missing or are undersized and bent inwards resting on the soft belly or enormous breasts. There is always extreme compactness, in fact no examples that I have seen have any interior holes separating one area from the other as we find in the work of Moore. The heads are of varied shapes fitting the needs of the body; sometimes they are roundish, oval, oblong or even conical. Adding to the simplicity of the shapes used for parts of the body, the features are only suggested arousing in the viewer a question as to the exact meaning of expression. It is as though the figures are coated with a plastic shell or cocoon which they are eternally attempting to break to reveal their inner vitality and true identity.

The accentuation of certain features due to importance, e.g., the breast and public area, often leads the artist to disregard other, e.g., arms, feet, and head, so that realistic representation is abandoned even though its influences still remain. This discarded realism is replaced by the symbolism of fertility and a few characteristic traits conveying its identity. The only area sometimes treated with an attention other than exaggeration, is the hair which may be divided into little braids, as in the Venus of Sassempouy, or arranged in symmetrical circles, as in the Venus of Willendorf,⁹ (see illustrations pp. 23, 32).

The artist achieves his intent by emphasizing certain parts of the body relating to femininity and neglected or barely suggested others that were not of interest. This fact is paralleled by many of the contemporary sculptors today; for example, the aspects of

⁹Graziosi, op. cit., p. 38-40.

rocks or bones are emphasized in Moore's work while distinct features or proportions are neglected.

The exuberant fleshiness, full of life and feeling; the sense of female fulfilment radiating from the little masterpieces, unequivocally reveals that the end sought by the artist was an expression of fertile femininity--maternity in its fullest, most absolute sense.¹⁰

The startling distortion of these figurines does not yield a grotesque unpleasant quality, but rather, due to unmitigated skill and taste-fullness, an erotic stimulation of the glorious individualism of women in general.¹¹ The artist reveals his lust for and glorification of the vibrant qualities of womanhood so permeated with the breath of life and reproduction. This fact is evident from the title, "Venus" given to the figurines by the early archaeologists who felt they represented the personification of feminine charms in those remote and backward times.

As previously mentioned, almost all of the sculpture in the round were female figurines. Creation of female figures was due to the opinion that the sculpture was generally done by males who blamed the female for the lack of adequate or strong and healthy off-spring. Having a monopoly on sculpture production, the male probably found more satisfaction from reproducing a female rather than male image.

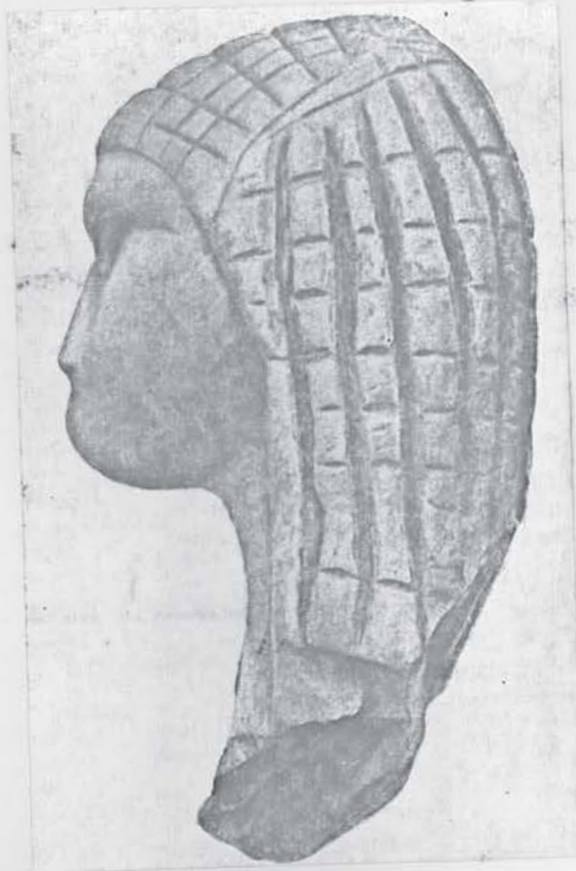
The first statuettes found in the Aurignacian-Perigordian "style" of which I am concerned were unearthed in France in 1892. They became famous, affecting some of the artists' work during that

¹⁰Ibid., p.46.

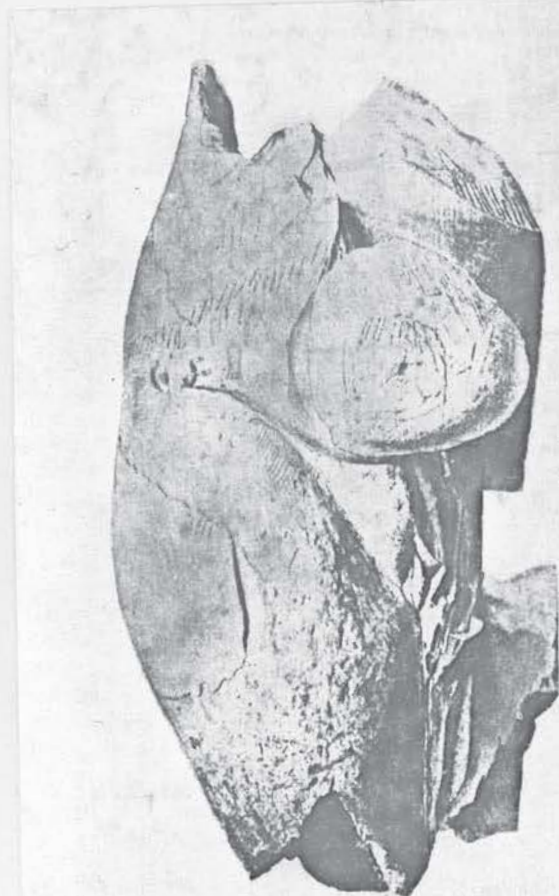
¹¹Celebonovic, op. cit., p. 13.



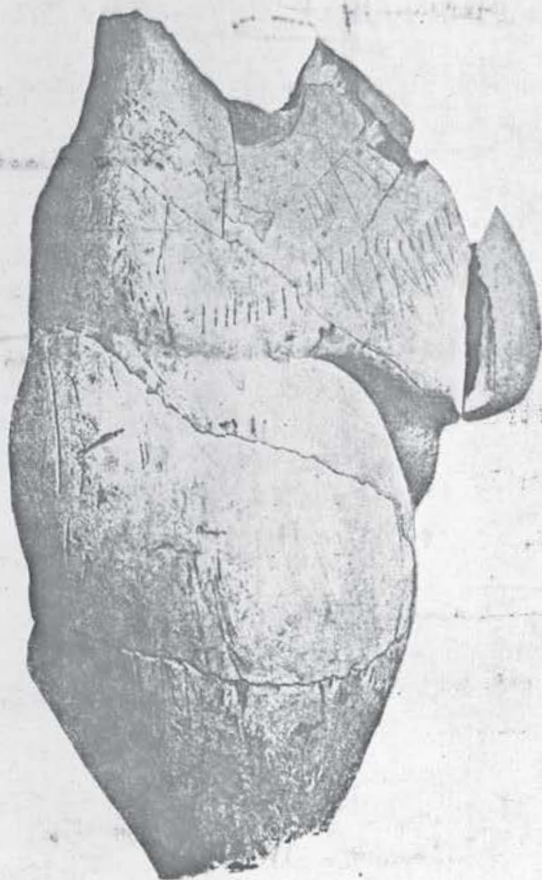
VII



VIII



IX



Aurignacian-Perigordian Sculpture: Bassempouy (Landes): VII, VIII, small head enlarged almost 4 times; IX, ivory female torso.

time, and in 1897 brought to light more sculptures and fragments found at "Grotte du Pape" at Bassempouy, Landes,¹² (see location map, p. 17). An evaluation of one of the more interesting pieces, (see p.23) which consists of the right thigh and part of the stomach is revealed here:

Unfortunately only a fragment has survived, but it is sufficient to reveal the artist's technical skill and acute sensitivity. We are struck by the manner in which the swelling thigh is joined to the convex, fleshy pubis, by the softness expressed in the treatment of the stomach and hips, and the round masses above them. Only an examination of the original can do justice to the artistry with which the material was treated in its polished surfaces.¹³

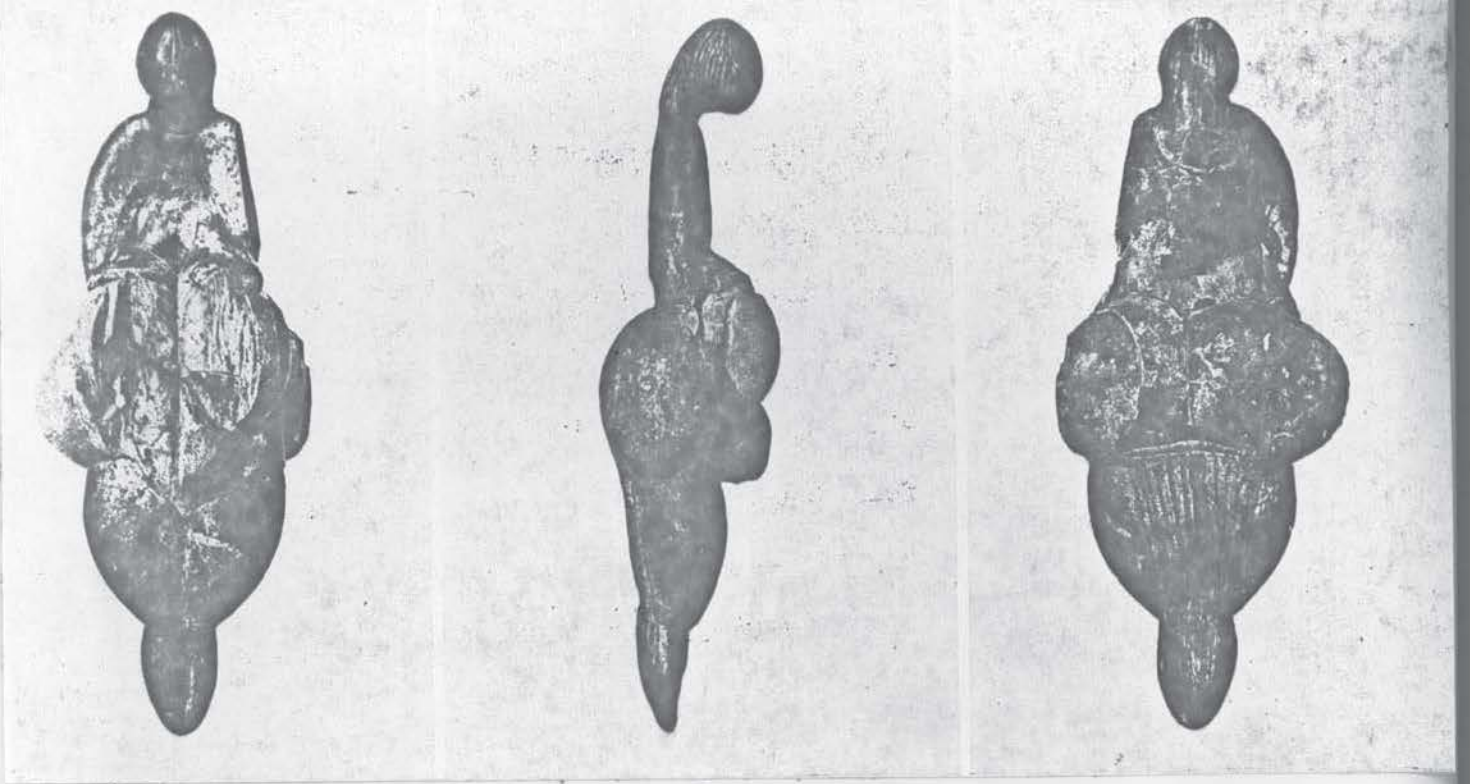
The small head which is severed from the body but is undeniably part of it, is characterized by a definite stylization; the mouth, is not suggested, nor are the eyes under the forcefully designed eyebrows, the neck is gracefully long and slender with thick braids effectively rendered by deeply engraved lines.¹⁴

In most Perigordian figurines the features of the head, when they are suggested, follow the simplicity mentioned in the previous paragraph. Therefore, this work is important from that standpoint alone. Only the bare essentials are added to disclose the facial structure. As a result, the following description rendered would amply apply to many of the developments of the face in Aurignacian-Perigordian sculpture, with only slight specific alterations made in proportion and shape for each one. It must be noted here, however, that the remaining artists, especially those in the Italian regions,

¹²Graziosi, op. cit., p. 47.

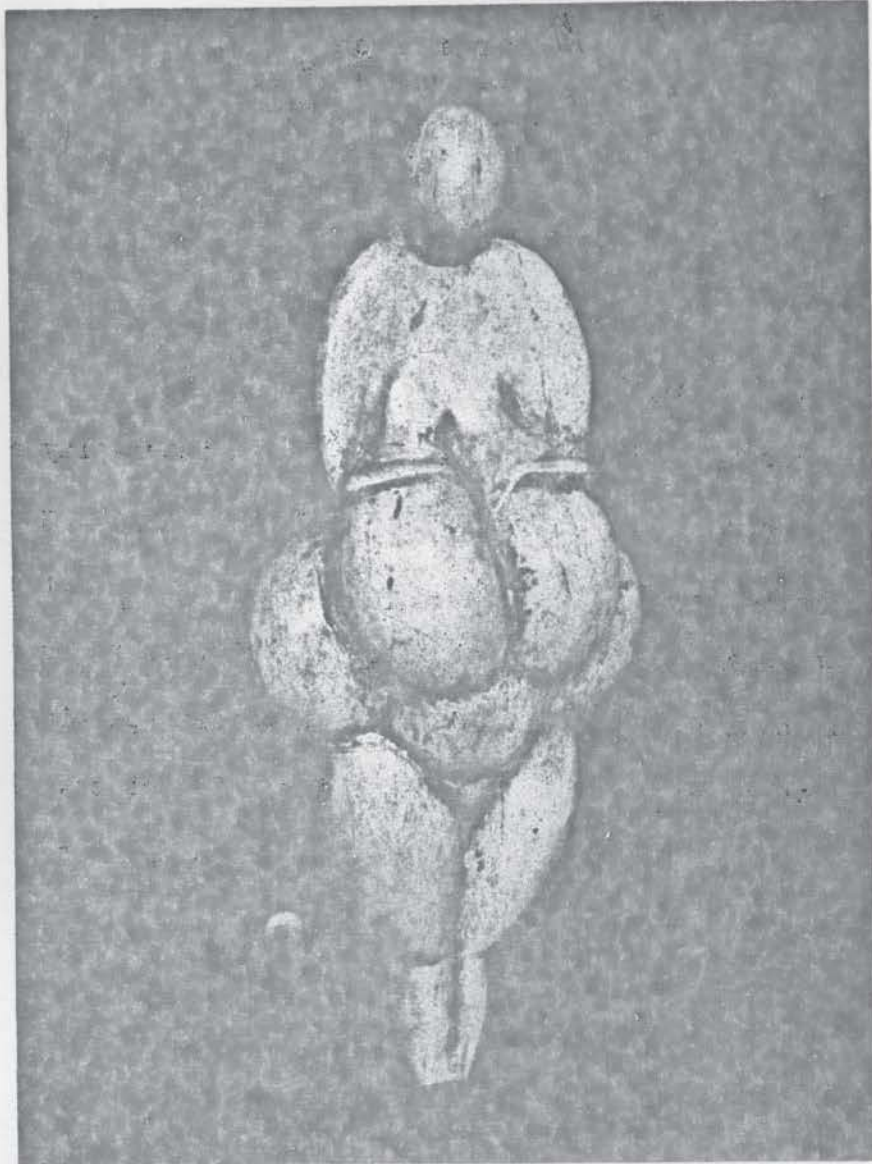
¹³Ibid., p. 47.

¹⁴Ibid., p. 46.



X

Venus of Lespugue (Haute-Garonne): X, original piece viewed from three sides,
XI, restored cast.



omitted facial description altogether treating the head as a cone, sphere, or free-form roundish shape.

Each of the figurines which will be analysed in this chapter have some direct or indirect influence upon my work and later their specific characteristics will be related to my personal work. An example is the suggested features of the Bassempouy Venus, p. 23. Every one, therefore, is significant not only because of its archaeological value, but also because of its relationship and influence to my work.

The next statuette, taken in geographical order, is the famous Venus of Lespugue, (see location map, p. 17). It was found intact in 1922, being 47 mm. in height, and carved from a mammoth tusk.¹⁵

We are struck at once by the three-dimensional composition of this curious piece of sculpture, based on the super-imposition of spheroid masses rhythmically related: a composition that greatly transcends the accepted limits of anatomical realism, clearly showing a tendency towards stereometric abstraction; yet the monstrous female figure, enormously bloated in its lower half and exceedingly slender from the waist up, has great expressiveness and perfect balance.¹⁶

Like the majority of the Venuses, there is an inter-play of volumes between the central massive area and the two tapering ends, (see p. 25.). The upper chest area and the lower back region form equalizing concave areas opposed to the bloated convexity of the central part. The horizontal rotation formed by the repeated spherical masses is truly effective in bringing coherence to the total piece. The pubic region, forming a triangle, is offset by the outgrowth of the

¹⁵Ibid., p. 48.

¹⁶Ibid., p. 48.



XIII

XIV

Sculpture of the Aurignacian-Perigordian type found in Italy: XII, XIII, the sandstone statuette of Chiozza; XIV, the steatite statuette of Trasimeno.

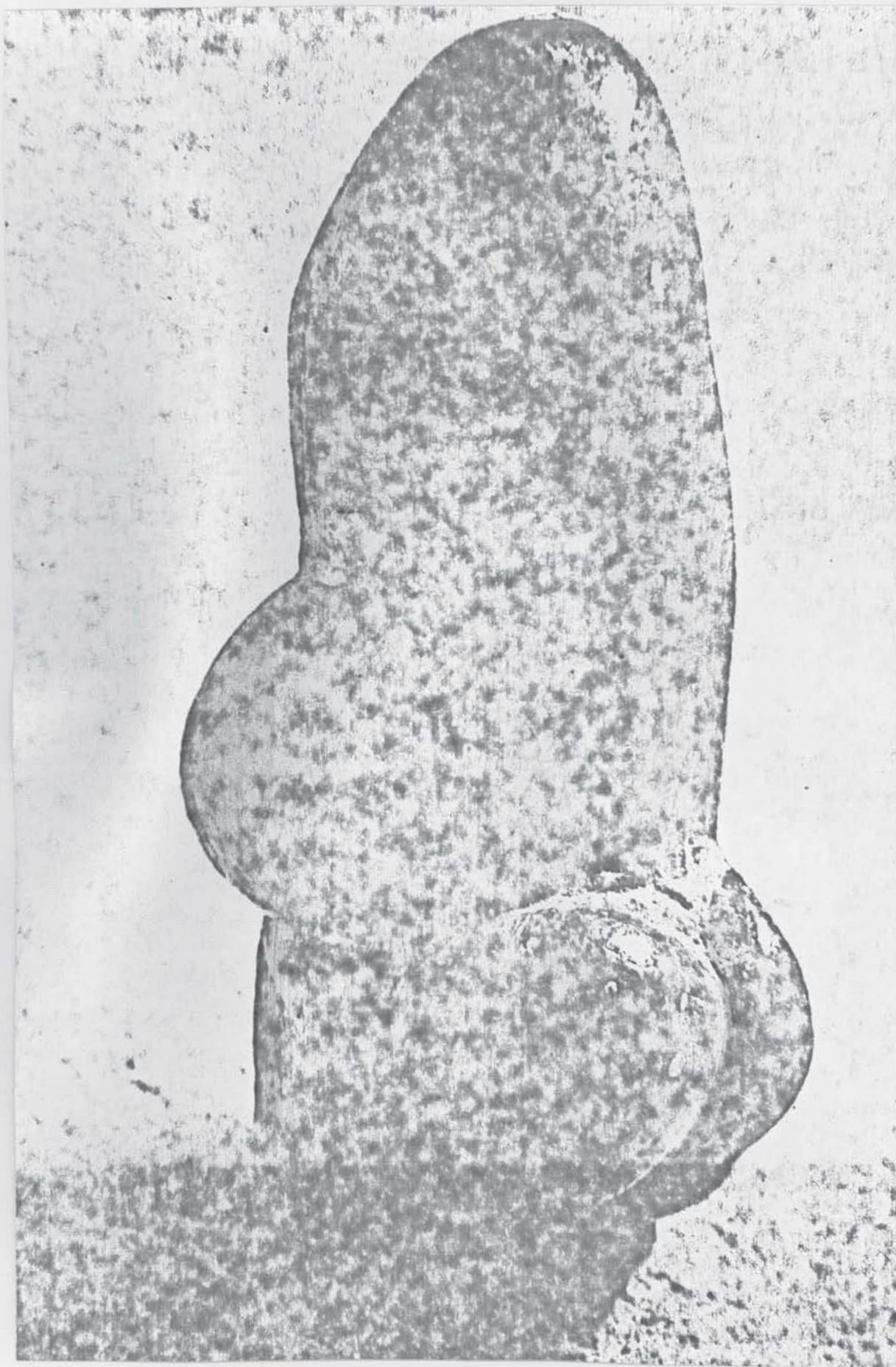
breasts from the chest making the piece very well balanced. It appears as if the figurine is made of a flexible material which has been blown up like a balloon and could be let down at any time. The form is ended by the foreshortened, joined legs which, like all Aurignacian-Perigordian statuettes, end in a footless point. This form I feel, more than any of the others, greatly resembles Jean Arps work "in the round especially his work entitled Classical Sculpture done in 1960, (see Arp's plates, p. 105).

(If you have noticed from the previous paragraph, I have given my own interpretation of the illustration preceeded by a direct quote taken from a particular source concerning the description of each figurine. I will continue to follow a similar system of organization in the future. I have mentioned this here so you will recognize my point of view as well as the author's in the book I am using.)

Found in a pile of stones removed from a brick-pit near Chiozza, (see location map, p.17). the Chiozza Venus measures 20.5 cm., one of the largest, and is carved from a block of felsitic micaceous sandstone, (see p. 27). It appears to be inscribed in a parallelepiped, a prism shape whose bases are parallelograms; more than likely due to the stone's original shape than to the artist's attempt to use the greatest volume. Its general appearance immediately calls to mind the Palaeolithic Venuses since it lacked stratigraphical evidence to prove its chronological dating.¹⁷

Some particular features reveal the resemblance to other statuettes such as the mushroom-like featureless head which is tilted slightly forward, the stupendous breasts, the neglected shrunken arms,

¹⁷D. Degani, Prehistoric Forms, (Palma Di Cesmola, Italy, 1940), p. 160.



XV

Trasimeno Venus: enlarged approximately 3 times its actual size of 3.7 cm.

and the joined legs, (true with the Lespugue, Willendorf and Fagarino Venuses).

It differs in that it is more rigidly and summarily carved resembling Prehistoric Mexican Sculpture. The stomach and hips lack the massiveness attributed to most Venuses and the legs are more massive without any foreshortening or tapering off.

The Trasimeno Venus, (see p. 29), named for the Lake Trasimeno location, (see location map, p. 17), was found in circumstances even more uncertain than the Chiozza Venus. It appeared in a collection of flint artifacts collected by an amateur, and therefore, also can not be typologically classified as a result of lack of stratigraphical evidence. However, it is classified of the Aurignacian-Perigordian type on morphological grounds alone.¹⁸

It is distinctively unusual because it can be viewed with either end uppermost. Carved in soft soapstone and only 3.7 cm. high, Breuil, an expert in the field, felt that it was purposely carved to be stood in both positions. Also, the torso might have phallic connotations when viewed from either angle. The organization of this ambiguous piece is such that the equivocal representations are possibly artistic genius, if intentionally created for this purpose. The work has a notable similarity to Henry Moore's Torso, (see p.69), the mutilated, disproportionate female figure, even though his work retains its head. Like the Trasimeno Venus, the whole composition of Torso is imbued with an aura of the superhuman and mysterious qualities.¹⁹ It also shows a relationship to Arp's Hurlow, 1957,

¹⁸Graziosi, op. cit., p. 161.

¹⁹George Fredrich Wingfield Degby, The Art of Henry Moore, (Faber and Faber, London, Eng., 1955), p. 231.

which resembles a torso capable of being turned either way and still not losing its torso-like qualities,²⁰ (see Moore's and Arp's plates, pp. 69 and 82). Both pieces consist of a cylindrical form with breasts and buttocks bulging out from the main shape.

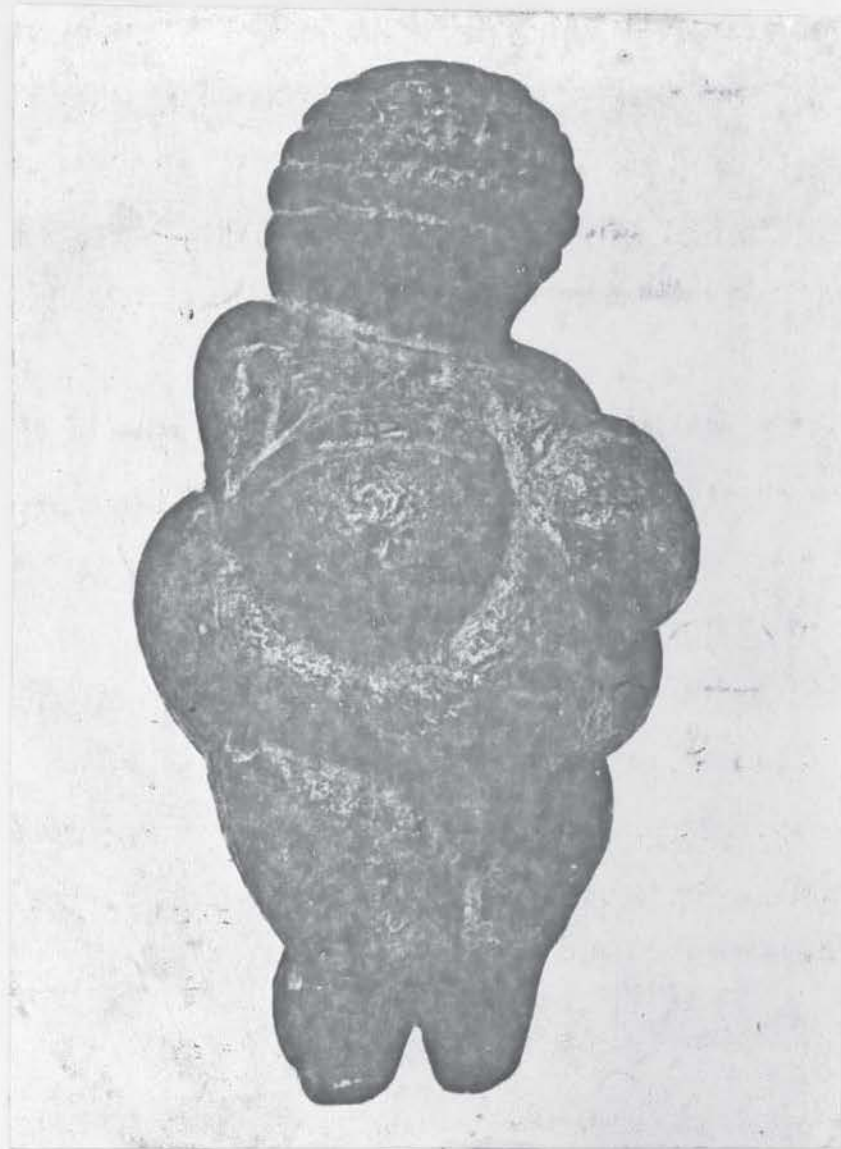
The next work of significance, perfectly preserved in all its parts and showing traces of red-ochre paint, is the Venus of Willendorf from Austria, (see location map, p. 17), one of the masterpieces of Palaeolithic Sculpture. It measures 11 cm. in height, carved in calcareous limestone, and was found in an archaeological layer assumed to be Perigordian. Being closer to the Russian statuettes of Gagarino, it is a squat abese woman with a roundish head covered by long braids wound in spirals, (see p. 32). The work overall is modeled with perfect anatomical realism showing an extraordinary artistic maturity, and from any angle the perfectly treated volumes circumscribe a well balanced outline. The admirable anatomical details, mainly the excessive adipose tissue, and the dimples near the armpit and under the buttocks helps confirm that the Palaeolithic Artist sometimes accomplished his work by using a living model.²¹

This statuette more than any other denotes the living, urgent necessity felt by the artist to express the attributes of triumphant female flesh and extol potential maternity. Before a work of art like the Willendorf Venus we are inclined to wonder whether, in that remote prehistoric moment, the Aurignacian-Perigordian Sculptors had not already refined their artistic talent through a long technical experience and in accordance with definite aesthetic canons; in short, through a proper school of art.²²

²⁰Sir Edward Read, The Art of Jean Arp, (N. H. Abrams, New York, 1968), p. 98.

²¹Graziosi, op. cit., p. 54.

²²Ibid., p. 56.



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The calcareous Venus of Willendorf (Austria).

Furthermore, the hair style and crudely marked bracelets around the forearm divulge that these stone age men had a comparatively advanced system of decorating the body. Also, to substantiate this theory, red paint, obviously used for cosmetic decoration or artistic work, was found with the skeleton of the "homo Aurignacensis" of the Perigordian Era.

The resemblance between the Willendorf Venus and some of the Russian ivory statuettes found in the Gagarino deposit is surprising considering the great distance that separates the two regions. The Gagarino Figures were excavated from a deposit which consisted of the foundations of a subterranean Palaeolithic dwelling at a depth of 1.5 m. below the ground level,²³ (see location map, p. 17).

The Gagarino Figures have the same basic proportions, and the hair, the same spiral except indicated by dotted lines, as the Willendorf Venus. The only difference is the manner in which the arms are held, with the elbows resting on the chest and hands lifted toward the mouth. in an extremely unusual position for Palaeolithic works. I feel, this fact either suggests eating or prohibiting speech by covering the mouth. It is significant because it illustrated what positioning of the body. can do for suggestion in the human form, and is the first attempt of the Palaeolithic Man to achieve expression in this manner. This principle is later greatly exploited by many famous artists up to todays art.

Four female ivory statuettes were found in the Avdejevo deposit in Russia, (see p. 35). Two of the figures are merely roughed out, another is in a fairly advanced stage and the fourth is finished. They differ from the majority of the Venuses in that they are slender

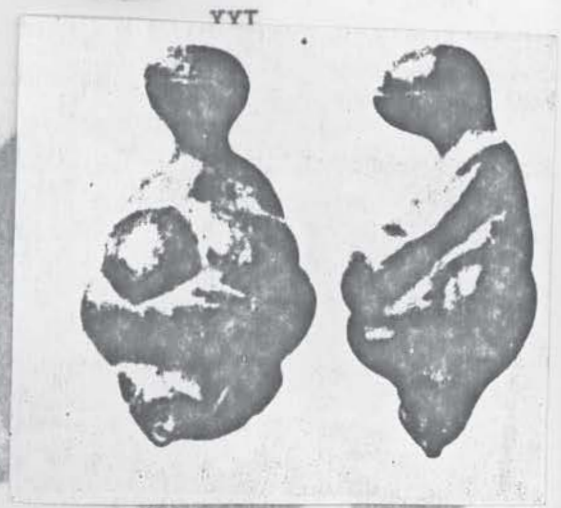
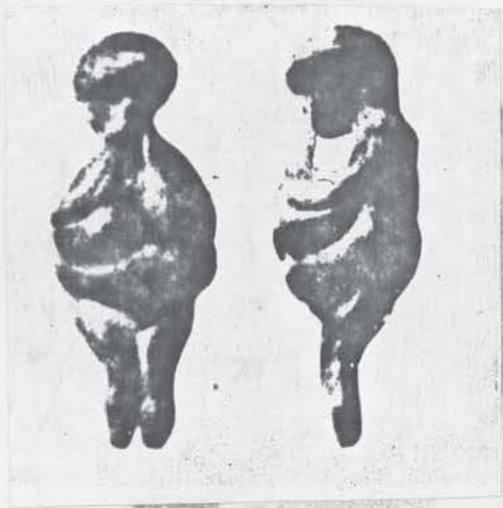
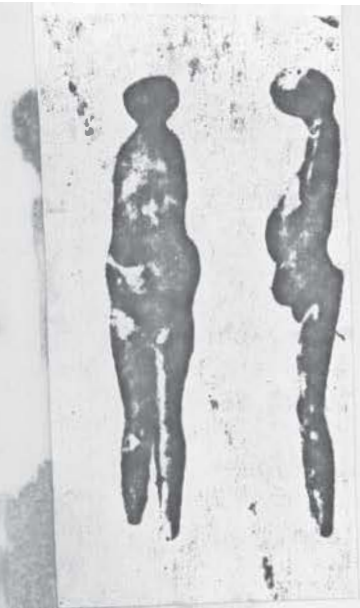
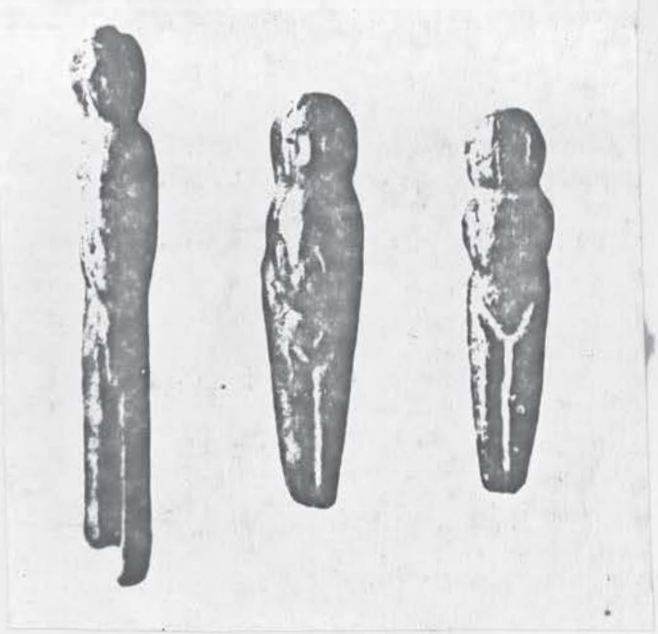
²³Graziosi, op. cit., p. 58.

and develop in a vertical rather than a transverse sense. The legs, also long and slender, are executed with a vivid realism and divide immediately beneath the knee, also an unusual characteristic for Palaeolithic Figurines.

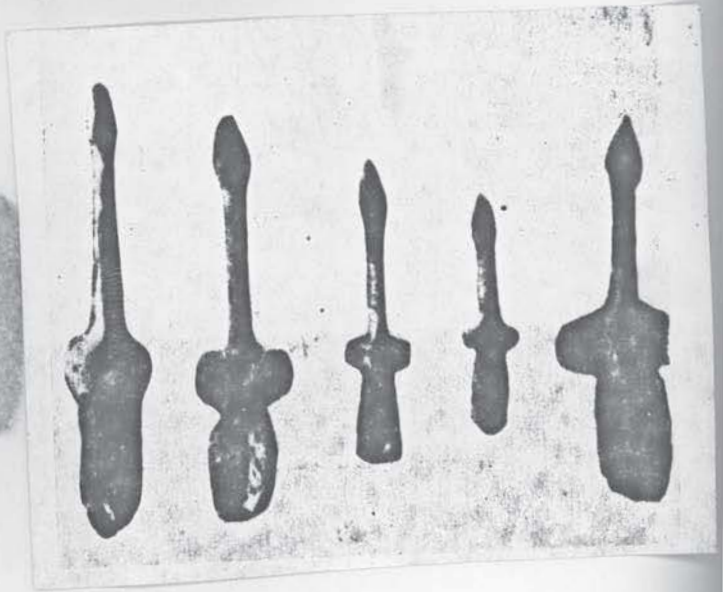
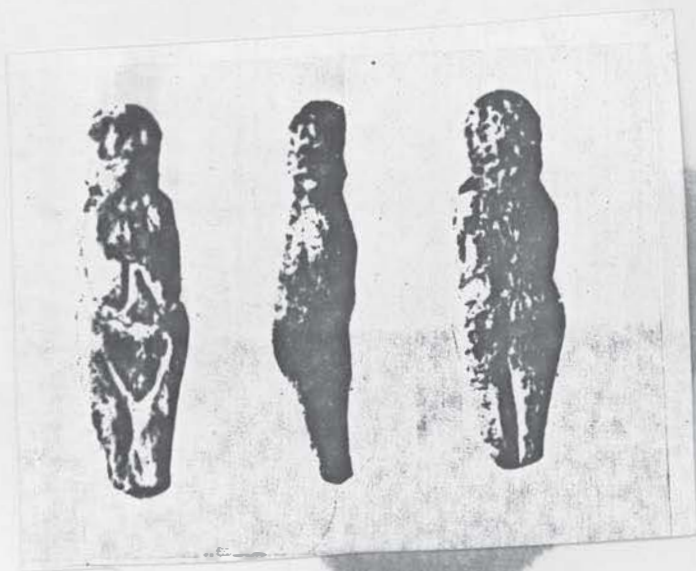
The last group of specimens were found in a deposit of the alluvial terraces of the Balaia River in the village of Malta, Siberia. They consist of eleven anthropomorphic female statuettes and five either stylized birds or human figures, the latter being the most probable. The works, carved of bone, are long, rigid, and crude compared to European statuettes, however, the likeness is undeniably similar.

The five stylized human forms, (see p. 35), to me are of main concern. These figures reveal the gradual elimination of concrete expressions to a level of abstraction. They could be the transition from stylized figurines to a later level of purely decorative patterns which were engraved or sculptured. Thus the evolution of art continued until the female figure, greatly exploited in the Aurignacian-Perigordian Period, is very rarely portrayed; on the few occasions that it is, it is expressed in a primitive, clumsy form lacking the delicate and skillful appearance of the previous era. Ornamental sculpture, therefore, dominates the last phase of the Upper Palaeolithic--the Magdalenian--Era, (see archaeological subdivision illustration, p. 11), when work in the round becomes a scarcity.²⁴ The human figure is not dealt with extensively again until the advent of the Egyptian Civilization during the Neolithic Period when it returns in a stiff, geometric manner. The great plasticity and

²⁴Graziosi, op. cit., p. 39.



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Aurignacian-Perigordian Sculpture found in Russia: XX-XXIII, ivory statuettes from Gagarino, near Tambov; XIV, Malta, near Lake Baikal (Siberia).

simplicity of the Perigordian Period remains as a truly individualistic millennium which has remarkably influenced the modern artist of today.

Hence, these stylized figures from Malta represent a transition to abstract decoration. Their peculiar shapes bring to mind the standing figures of Moore's, known as the Glenkin Crosses, which, like the Palaeolithic forms waver somewhere between animal and human, the sensual and the sublime, (see Moore's plates, p.75). Both form a general cross shape with Moore's form bulging more at the appenditure, and the prehistoric works assuming a longer "neck". In addition, there is a monumental quality associated with the form of each developing through the upright motif created by the partially fluted shaft.²⁵

Now that I have dealt with the form and content of the Aurignacian-Perigordian works, I feel this will give a better background with which to relate to the various influences which have affected my personal work. Therefore, later when I relate the influences of various Palaeolithic works with my own work, it will be more clear exactly how prehistoric art has effected my work.

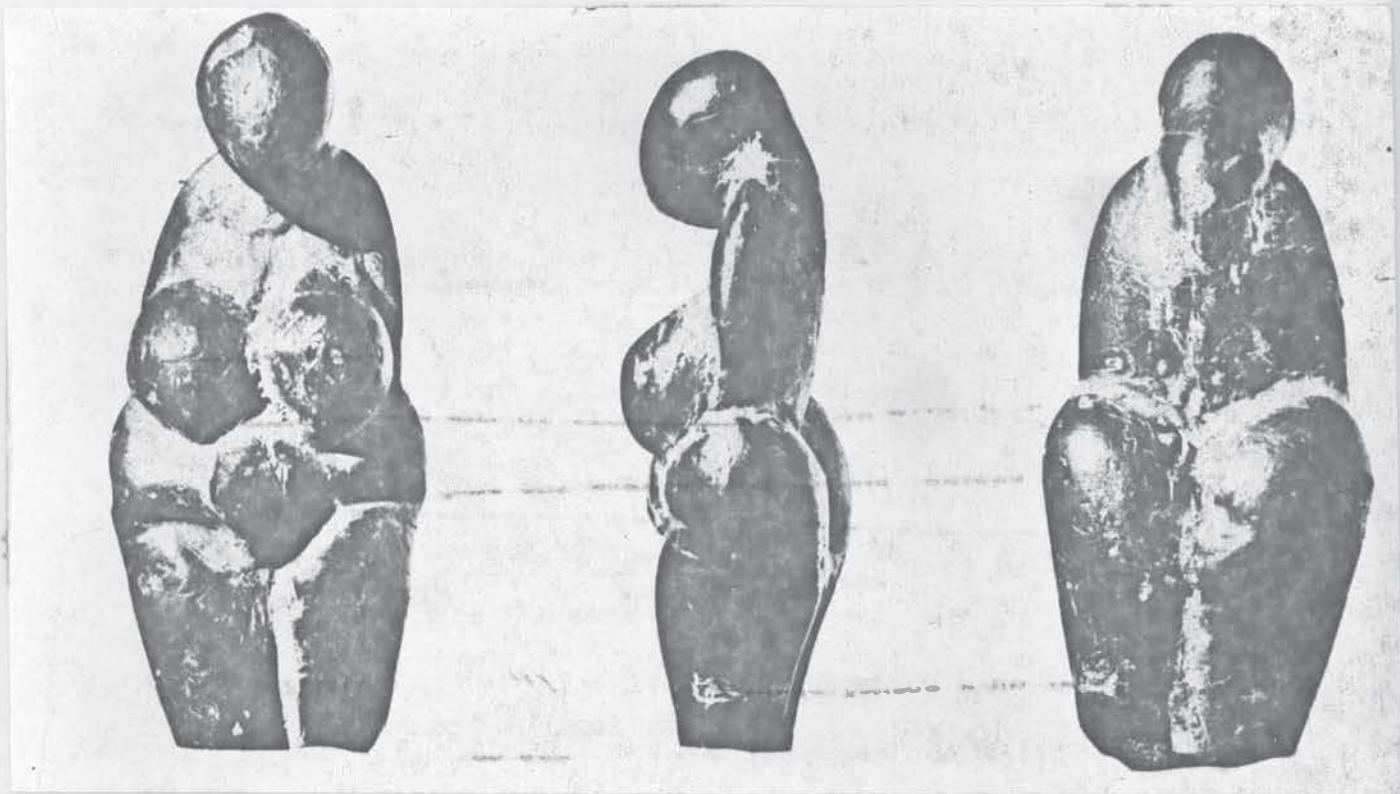
I would like to note here that the prehistoric zoomorphic sculptures are not dealt with in this paper for a number of reasons. First and primarily, because I am concerned with the Palaeolithic human form only, due to utilization of the human figure as the central theme in my work. Secondly, no animal statuettes which have been found in the various prehistoric artifact regions can be classified either typologically or morphologically in the Aurignacian-Perigordian Period, and therefore, lack the simplicity and directness.

²⁵Degby, op. cit., p. 197.

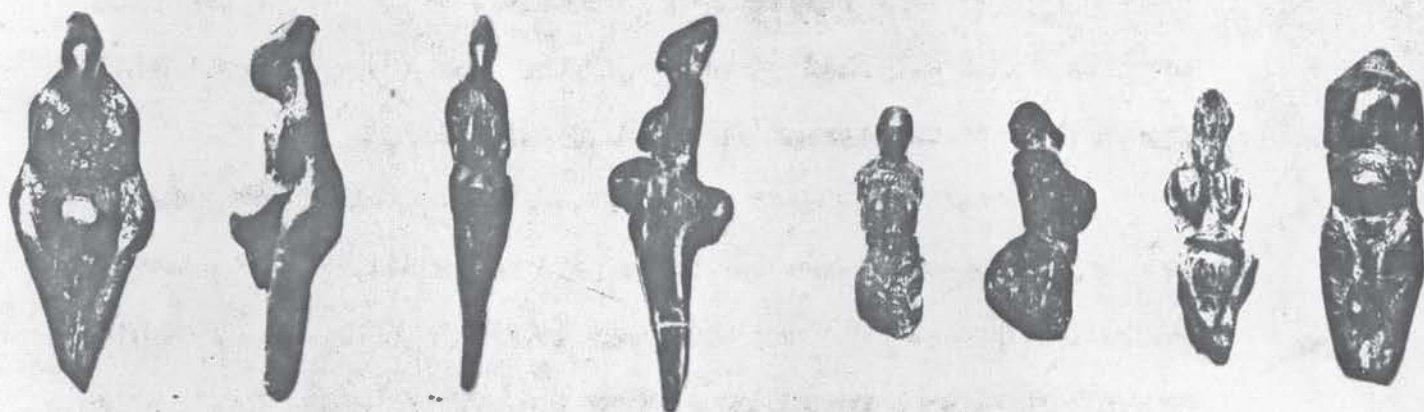


XXV

"Steatopygia" found in the Balzi Rossi figurines.



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XXVII

Balzi Rossi (Ventimiglia): XXVI, steatite Venus enlarged two times; negroid female statuettes.

in which I am interested.²⁶ Thirdly, most are more decorative and lack the three-dimensional quality because they are generally found as a relief on a stone, spear, or other article. Although they are equally considered portable or mobiliary art, they just do not compare artistically to the Perigordian female statuettes.

The Mother Goddesses or "Venuses" utterly abandoned and never likely to be caressed by human hands again, lay under many feet of sediment for thousands of years. Their discovery has definitely been a milestone in the events of the present day art world, not to mention their historical importance. Nothing is more belittling than to think how nature has buried layer after layer of man's past, locking whole eras beneath rock too hard to pick. The archeological results, when and if they are discovered, prove to be a stratified unveiling of past civilizations; crude tools and weapons of the Lower and Middle Palaeolithic Period; the first artifacts of the Upper Palaeolithic Era; polished weapons, pottery, and metals of the Neolithic Age; and so on up through the twilight of mankind.²⁷ Each influencing the preceeding generation of artists.

To ourselves, accustomed to rapid technological and intellectual change in which more new ideas and materials occur in twenty years than prehistoric man had known in twenty-thousand, progress seems like nothing more than a drawn out process. But if we compare the fifteen thousand years of the Upper Palaeolithic Era to the five or so million years of man's previous evolution, their advance-

²⁶Graziosi, op. cit., p. 60.

²⁷Abbe H. Breuil, Four Hundred Centuries of Cave Art, (Fernand Wendels, France, 1952), pp. 2-4, 230-231, *passim*.

ment appears as extremely significant and accelerated.

With the replacement of the cruder, less intelligent Neanderthal Man by the men with the neat familiar skull, we carry around with us on our shoulders today, advancement had occurred at a rapid rate. The advancement of sculpture, my primary concern, was indeed surprisingly logical and systematic, as you have seen from the illustrations.

As man had become adept at producing tools from flint, bone, or wood, the inevitable transition had come about, the artistic creation of his own image. Perhaps as he had carved a tool from flint, an accidental chip revealed a face which was reinforced, or perhaps as he had hunted for stones for implements or weapons he came upon a vague suggestion of the figure which eventually became his own art work through strengthening of its description. No matter how they were discovered, their delicate aesthetic quality has definitely had a noticeable influence on my work. These small carvings also had served the purpose of being mobiliary since the Perigordian's were nomadic. This factor probably had been the main reason for the pieces being light and portable as well as limited in size.²⁸

To see one of the famous figurines in a glass case in a museum is something of a surprise. In photographs they are monumental; in fact, great figures which looked from the photograph as if they might have been carved by Henry Moore or Mario Marini, are tiny enough to lie on the palm of the hand.²⁹

The location as well as the fact of portability had affected the material used. Eastern and Southern Europeans had carved from

²⁸Celebonovic, op. cit., pp. 69-73. passim.

²⁹Ibid., p. 75.

limestone, soapstone, sandstone, or the harder flint while those from Northwestern Europe and Russia had carved in mammoth ivory, terracotta, or bone. But no matter what the material used, the Perigordian man had responded amazingly to artistic judgement in his human forms.³⁰

The exploitation of Palaeolithic art influences during the 20th century has been due primarily to two main factors. As previously mentioned, in the late 19th and early 20th century prehistoric artifacts were unearthed which had a profound effect on the art world; it could be compared to the discovery of Pompeii and other Classical Greek cities which had caused the Neo-classical Movement in the 18th century. Picasso was the first to generate an enthusiasm toward the discovery, and was quickly followed by other artists, among them Henry Moore and Jean Arp. Secondly, modern society has developed a taste for the simplicity reflected in Palaeolithic Art. Living in a highly complex world, challenging every action, highly mechanized and programmed, moving faster and faster, creating unusual stress and strain until man operates under near breaking-point conditions, there develops a reaction to and a release from this busy, noisy, and congested world through simplicity. This simplicity can be found in the art of today which has always been a sort of release for man. The prehistoric man, as well as we today, found the inspiration for simplicity in art through nature, pure and unadulterated, and emphasizing the minimum or barest essentials.

Palaeolithic Man represented his ideas in the simplest and most direct way possible, and finally, we are returning to this

³⁰Graziosi, op. cit., pp. 32-48, *passim*.

efficient and economical way of expressing ourselves. It has been a long, hard climb, but we are at last realizing that there is beauty in unadornment. This fact, however, is still not accepted in our vocabulary as both Webster's New Collegiate Dictionary and Roget's College Thesaurus refer to simple as artless.

Palaeolithic art has certainly had a direct influence in affecting the simplicity and style of my art, as you will later see from examples of my work. I sincerely hope, after reading this chapter on Palaeolithic Art you are as deeply affected by it as I was at the time I read it in Primitive Art, Palaeolithic Art, and other books referred to in this chapter.

CHAPTER III

INTRODUCTION TO AND INFLUENCE OF THE ART OF HENRY MOORE

As I previously mentioned, the directness and purity of Aurignacian-Perigordian Prehistoric Art greatly appealed to and influenced many twentieth century artists. Among these artists was Henry Moore. Although Moore was influenced by a variety of primitive art forms, (Old Mexican, Columbian, Minoan, Egyptian, Cycladic, Etruscan, Sumerian, Easter Islandic, etc.), there are central themes or styles which tie all these works and primitive art in general together. They are the themes of abstraction, symbolism, simplicity, exaggeration, truth of material and unity. The art of ancient civilizations the world over can be traced back to prehistoric beginnings, which helped in one aspect or another to bind it together. It appears as if man, compacted in the beginning, developed a style whose influences remained even though he gradually spread to all parts of the globe.

Perhaps it was, and is, the artist's inner need to search for the roots of his existence which caused the influences of past art, even up to the present day. However, present art works, including those of Henry Moore, will never really be primitive works, even though they capture that original naivety. This is due to the fact that civilized man cannot unlearn all that he has learned, ridding himself of intellectual discoveries which have become a part of his nature. For, art is the expression of the artist's collective thoughts

and ideas. For Moore or any other artist to exclusively imitate primitive art would be for them to reject all these collective thoughts and ideas, and to become a producer, not a creator of art. This would not only violate the rules of logic, but also be contrary to their own nature.³¹

Primitive art appealed to Henry Moore as well as others because of its inner vitality. It was made as direct and immediate in response to life as possible, a channel for expressing important beliefs, hopes, and fears.

It is art before it got smothered in trimmings and surface decorations, before inspiration had flagged into technical tricks and intellectual conceits.³²

Exaggeration and distortion were not considered flaws in the works of the primitive artist; he was not suppressed into duplicating his figures in a realistic manner to impress his commissioner. He created out of a direct spiritual want to somehow better the needs of his mankind. His mind was not clouded by false attitudes and decisions; he had one intent, to very simply express, in a personal manner, the immediate impulses of his desire.

Moore first learned of Old Mexican and African Negro Sculpture, both showing a great resemblance to Palaeolithic Art, through Roger Fry's book Vision and Design which was found in the reference library at Leeds School of Art in London. From Fry's essays two major premises, "full three-dimensional realization", and "truth to material" are later greatly exploited by Moore in his work. Concerning primitive art,

³¹Douglas Fraser, Primitive Art, (Doubleday, Garden City, New York, 1962), pp. 2-9, passim.

³²J. P. Hodin, Henry Moore, (New York Universe Books, New York City, New York, 1959), p. 6.

Fry once stated the following: "We have the habit of thinking that the power to create expressive plastic form is one of the greatest human achievements,... so that it seems unfair to be forced to admit that certain nameless savages have possessed this power not only in a higher degree than we at this moment, but than we as a nation have ever possessed it."³³ Fry contended that the difference between primitive art and our own lies in the emphasis. Our emphasis is affected by preferences which mark the nobility of man, or the qualities which we admire most, while the primitive man was affected only by the dictates of pure plastic design. For example, limbs are reduced to a succession of void masses and the body forms an impressive sequence of planes in a way that suggests the primitive figurines of Palaeolithic Man were not mere echoes of actual figures, but possessed an inner life of their own.

Fry's Vision and Design led Moore to other books on ancient sculptures of all kinds, and most important to the British Museum where Moore spent most of his weekends during the first half year in London. Objects in the museum which had a profound effect upon Moore were the monumental impressiveness of the Egyptian Sculpture, the still naturalness of the Archaic Greek seated female figures, the bull-like grandeur and held-in energy of the Sumerian Sculptures, and finally the richness of form and simplicity of the Palaeolithic Carvings.³⁴

³³Roger Fry, Aspects of Primitive Man, (Document excerpt from a review of an exhibition at Chelsia Book Club, London, Eng., 1920), p.5.

³⁴James Johnson Sweeney, Henry Moore, (In collaboration with the Art Institute of Chicago, Museum of Modern Art Inc., New York, New York, 1947), pp. 14-16, passim.

These works of primitive peoples kindled the fire of creativity which Moore had so amply used. He had become aware that prehistoric art was more than mere crudeness and incompetence, but that it made a straight-forward statement.³⁵

He realized that "like beauty true simplicity is an unselfconscious virtue; it comes by the way and can never be an end in itself". And for him "the most striking quality common to all primitive art is its intense vitality." All art, "he came to feel", has its roots in the primitives, or else it becomes decadent, the tradition of early Italian art was sufficiently in the blood of Masaccio for him to strive for realism and yet retain a primitive and grandeur simplicity.³⁶

When a scholarship made it possible for Moore to travel abroad, the first place he wanted to go was to Africa, and finding that "not allowable" he traveled to Italy with the idea that he was not going to be captured by the Renaissance. There he pursued the simple monumental forms primarily of Masaccio, making copies for a half an hour every day.

Moore had been influenced by many artists, but he had been most moved by the hard solemnity of prehistoric sculpture, especially that of the Old Mexican Sculpture. In it, features are simple and subordinate just as in the Perigordian Venuses. He, like the Pre-historic Mexican or Palaeolithic Artist, was interested in the rounded, solid shapes into which artistic life builds itself.³⁷

Moore felt that the fifth century Grecian realistic ideal of beauty was only a digression from the main world tradition found

³⁵Sweeney, op. cit., p. 15.

³⁶Ibid., p. 15.

³⁷Ibid., p. 18.

in previous prehistoric sculpture. To be realistic allows little leeway in which to be creative; to be creative, he felt was to form an object which is vital, fresh, new and alive.³⁸ I have analogously related the full creative process to birth and life in the following assertion which I feel fits in very nicely at this point: In the beginning the form is conceived, growing in the mind of its parent; it is finally delivered from the intangible to the tangible. During its growing process its change and discipline are affected by the hands of its creator until at last it is completely matured. Free from the molding hands of parenthood, it is now an independent identity standing and influencing the world by its own personality and appearance. If accepted, the world remembers it; if rejected it is soon forgotten.

Moore was interested in this birth and life not only in the development of his art, but also in the subject matter which he used. As we follow Moore's development, we see that two main themes, that of Mother and Child and Reclining Figures, dominate his world of art. The evolution of his work also follows a definite pattern, comparable to Picasso's except a little less explicit. His early sculptures from 1922-25, configurations of the mother-child theme, reveal the influence of primitive art, even though naturalistic elements still predominate. If we compare the reclining figure, "Chac Mool, The Rain Spirit" from Mayan New Empire Art, with his Reclining Woman done in 1929, then the primitive influence seems self-evident and explanatory.³⁹

One room after another in the British Museum took my enthusiasm. The Royal

³⁸Sweeney, op. cit., p. 19.

³⁹Erich Neumann, The Archetypal World of Henry Moore, (Pantheon Books, New York, New York, 1959), pp. 14-15.



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Chac Mool, The Rain Spirit. Mayan, 948-1697



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Reclining Figure, Henry Moore

College of Art meant nothing in comparison. But not till after three months did things begin to settle into any pattern of reality for me. Till then everything was wonderful--a new world at every turn...And after the first excitement it was the art of ancient Mexico that spoke to me most. And I admit clearly and frankly that early Mexican art formed my views of carving as much as anything I could do.⁴⁰

At this point you may be wondering what the influence of primitive art upon Moore has to do with his influences upon me. If I can understand just a little the influences of primitive art upon a previously and now successful artist, then this might generate some foresight in me, so that I too might become a better artist. What is amazing is that when I chose to use the influences of pre-historic art upon my work, I did not have any idea it had influenced the art of so many other artists! I thought the influence of Palaeolithic Art would be something that would be unique and new in my paper; the realization that Moore and Arp had delved into its influences was somewhat of a buildup and a letdown at the same time. It was a buildup knowing that some outstanding artists had previously used the same influences to stir the notions they had about ideas toward art and their work; it was a letdown knowing that I was not the first one to be affected by the aesthetic qualities found in prehistoric art, something that should have been expected.

I have found a close parallel of my ideas to many concepts Moore has expressed. Perhaps this factor, and the similarity of my work to his, even before I knew him, was the reason for my choosing

⁴⁰Ionel Jianou, Henry Moore, (Tudor Publishing Co. Inc., New York, 1968), p. 25.

him as the dominant artist whose pieces have affected my attitude toward my work. Now I know what my first sculpture instructor meant when he encouraged me to find material and illustrations on the art of Henry Moore. Many of his works are to me the ultimate epitome of perception and aesthetic taste. It is almost as though I had visualized them in a dream before I had actually seen them in a book or gallery.

Moore's reflection of Mexican Art is very similar to the attitude I had toward his art: "Mexican Art, as soon as I found it, seemed to me true and right, perhaps because I at once hit on similarities in it with some eleventh-century carvings I had seen as a boy on Yorkshire churches."⁴¹ I too had seen similarities of Moore's work to cliffs, canyons, hills, and caves I had explored in the Indiana woods as a boy. Perhaps it is the idea of exploration in his work which entrances me most. Each hole and crevice is an area to be explored.

In working with the form, Moore utilizes the principle of exploration to its greatest extent. At one time or another, every artist has to explore the unknown or he would never really be creating anything new. His native Yorkshire explorations had a profound affect upon the explorative quality later to appear in Moore's work.

Perhaps what influenced me most over wanting to do sculpture in the open air and to relate it to landscape comes from my youth in Yorkshire; seeing the Yorkshire moors, seeing I remember a huge natural outcrop of stone at a place near Leeds which as a boy impressed me tremendously--it has a powerful stone, something like Stonehenge has--

⁴¹Jianou, op. cit., p. 9.

and also the slag heaps of the Yorkshire mining villages, the slag heaps which for me as a boy, as a young child, were like mountains. Perhaps those impressions when you're young are what count.⁴²

As exploration evolves, advancement reinstates the ability to think in the round, and planes, volumes and space are organized to make use of the light which falls on the sculpture. The undulation of light and dark created by the effect of light upon the form, and the circumscribed outline cause the artist to explore the work mentally with his eyes and mind, and physically with his hands or tools. The observer later repeats this exploration visually with his eye movement about the piece. The visual exploration of Moore's work is to me almost as exciting as my own personal physical explorative creativity. The difference being, in the latter case I am involved not only physically, but mentally as well, so that the combination of the two creates a stimulation called, in more popular terms, total involvement.

I do not receive half the fascination reading about the works and ideas of Moore that I do in looking at and visually exploring his photographs of works, or better yet, the actual works. Allow yourself to examine thoroughly a random choice of Moore's work; see if this visual exploration does not lead to a deeper aesthetic appreciation of the work and a transposing of your thoughts from a two-dimensional photograph to a three-dimensional work of profound organization and unity.

Moore attempts to build an orderly relationship of forms within sculpture to express his ideas. Quite often changes in conception,

⁴²Jianou, op. cit., p. 8.

intellect, and exploration cause explicit alterations of his work. Any creation is dictated by a personal aesthetic judgement which evolves as a result of the artist's influences and stimulus. Therefore, a certain amount of exploration is necessary to complete the form. In Moore's case, the humanist organic element of exploration is the despotic element for all his work. In a conversation with Herbert Read, Moore once replied: "Each particular carving I make takes on in my mind a human, character and personality, and this personality controls its design and formal qualities, and makes me satisfied or dissatisfied with the work as it develops."⁴³

In the case of Family Group, (the photostatic copier does it a great injustice), notice how the visual exploration is created by the eyes being carried around the sculpture by the sweeping lines of the figures. The two parents form a dark, inner-hollow area from whence emerges the two children, developing a flowing semi-circle at the base of the hollow area. The three holes at the bottom create supporting pillars for the masses above it, and by repetition and balance enhance the work greatly. The overall composition is unusually strict for Moore, and has the undeniable quality of being consciously composed. The members are generally all devoid of individual parts, a common aspect of Palaeolithic Art. The total expression of the group is mute, each member indifferent to the other, also, many times revealed in primitive art. The man's shoulders form a visual bridge accenting the thick neck and small head, while the woman's hollow chest is interrupted by the fruitfulness of her breasts, and her long flowing hood joins her

⁴³Sweeney, op. cit., p. 34.



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Family Group, Henry Moore.

shoulder in a rhythmic movement, repeated by the joined arms of the children and the long sweeping arm of the male. The overall theme being one of rhythm and balance with the holes and depressed areas creating the three-dimensional exploration.

There are three fundamental poses of the human figure. One is standing, the other is seated, and the third is lying down. Now if you like to carve the human figure in stone, as I do, the standing pose is no good. Stone is not so strong as bone, and the figure will break off at the ankles and topple over.⁴⁴

Moore overcomes this problem of weak ankles in Family Group by the legs of both the seat and the two parents joining a thick base at the bottom of the sculpture.

The sculpture, not cast in its final version until 1949 even though a working-model was made in 1945, is directly related to the Mother and Child series, with the exception of the male figure which is very rarely found in Moore's work. The artist had just completed his Madonna and Child, before beginning on this new sculpture. Showing the same concern for ovoid symmetry, the knees form a peak upon which rests their off-spring. It is definitely a strong sense of rhythm that gives unity to this composition.⁴⁵

Without achieving the noble grandeur of the Madonna, the Family Group has hieratic solemnity. It is a powerful work, of fine sculptural quality. A whole series followed on the same theme.⁴⁶

I have dealt with an isolated example of Moore's work quite

⁴⁴G. Grohmann, Henry Moore, (H. N. Abrams, New York, 1958), pp.141-142.

⁴⁵Jianou, op. cit., p. 40.

⁴⁶Ibid, p. 40.

extensively to show aesthetic qualities of his work which I consider characteristic of the majority of his work and which in turn has had an influence upon my work.

In contrast to the art of Jean Arp and Palaeolithic works, we can see in the Family Group and other art done by Moore that holes play a vital role in his sculpture. The holes found in his work are definitely one aspect of Moore's sculpture which have influenced my art forms, and which, I feel, enhance the visual-explorative-qualities necessary in a piece of art. The hole carrying through a sculpture exposes the space lying behind it making the work appear lighter and more three-dimensional. Furthermore, it has the advantage of creating a striking contrast, not only in the sense of dividing void from actual space, but in the sense of the dark and light effects created by its presence. It can carry as much or more meaning than a solid mass such as: mysteriousness, airiness, organic erosion, great depth, or simply accentuation. In speaking of the hole as applied to his work, Moore reveals its significance. His dehumanization of the figure, turning it into hills and valleys, is now carried one stage further by loosening up the compact masses which sculpture, as previously understood, had fused together.

"A piece of stone," he says, "can have a hole through it and not be weakened--if the hole is of a studied size, shape and direction. The first hole made through a stone is a revelation. The hole connects one side to the other, making it immediately more three-dimensional. A hole can itself have as much shape-meaning as a solid mass...The mystery of the hole--mysterious fascination of caves in hill-sides and cliffs! Because I was trying to become conscious of spaces in sculpture, I made the hole have a shape in its

own right, the solid body was encroached upon, eaten into, and sometimes the form was only the shell holding the hole. Recently I have attempted to make the forms and spaces (not holes) inseparable, neither being more important than the other.⁴⁷

Through the hole Moore transforms the figure into "earth archetypes." Its deepest meaning to Moore is not its normal sexual-death symbolism, but its piercing and symbolic value. When Moore therefore, identifies hole with caves it is a question, not of "poetic value," but a very real symbolism whereby, as Moore himself explicitly says, "the feminine is transformed into the earth archetype."⁴⁸

The hole, texture, depressions, ridges, linear emphasis, contour, and light patterns all stimulate visual exploration of the form. As I have previously stated, this visual exploration is the dominant aspect of his work influencing me, while the monumental quality, emphasizing massiveness and importance, appeals to me second most along with truth to material, and relationship to nature.

Something very large is expressiveness due, in part, to its size. A large form often cannot be reduced in size without losing some of its effectiveness. Likewise, a small form normally cannot be enlarged successfully without altering its organization because of the changing of emphasis, due to changing of size. The monumental quality of art frequently reflects power, dignity, and outwardness. A notable example of these characteristics is found in Moore's monumental King and Queen. An influence, only in size and arrange-

⁴⁷Neumann, op. cit., p. 39, & Jianou, op. cit., p. 16.

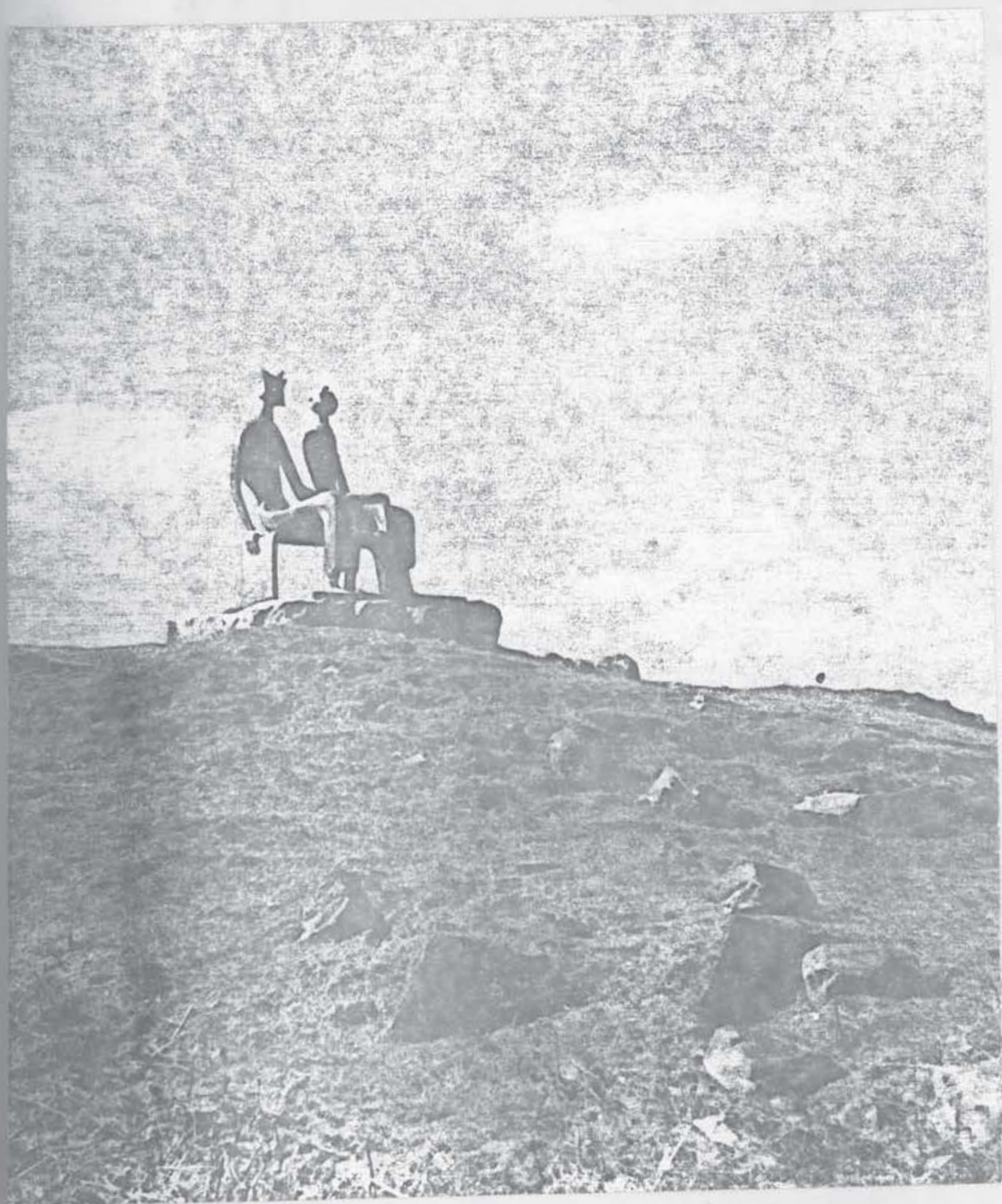
⁴⁸Jianou, op. cit., p. 40.

ment of the massive twenty-three foot Egyptian sculpture of King Amun-Hotep and Queen Teye, XVIII Dynasty, there is a mythological element which does not depend upon the reference to some preconceived sculpture from ancient times. In this sculpture there is a combining of monumental, nature, man and animal, of the totality of the world, of the natural and supernatural, and of the objective and abstract. Because it instantly won public recognition, it is a high point in Moore's career, a monument timeless and without a specific purpose. Even with its massiveness, one and a half times life size, there is a feeling of desolate loneliness and passive acceptance to fate. The King and Queen appear to be sitting back watching over their kingdom, a fact heightened by their elevated position.⁴⁹

I have ascribed Moore's monumental quality partially to three main attributes. One is a reflection of the overwhelming impression at seeing the immense Egyptian works in the British Museum; two, is an influence of the qualities I have previously mentioned concerning size; and three is a passionate need to relate to nature and his own Yorkshire landscape. What sculpture of a small size would be noticeable in such an environment? It must be very large just to compete with this out-of-doors.

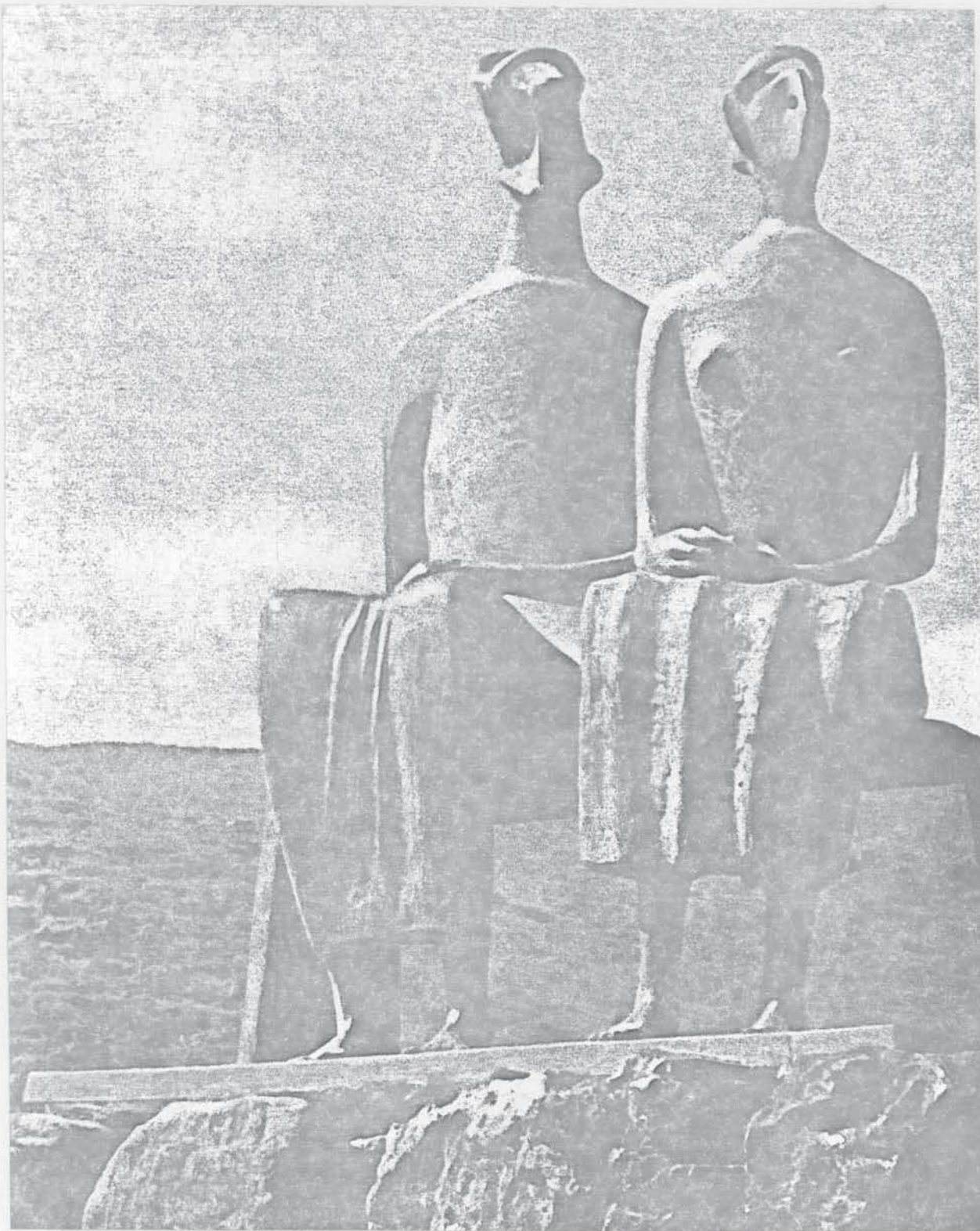
A work apart from his many series and from the rest of the world, the King and Queen belong to an era past, present and future. Sitting immobile and in solitude, they belong to a legendary world and only assert their presents in the barren Scottish landscape

⁴⁹Grohmann, op. cit., pp. 134-135.



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King and Queen, Henry Moore.



XXIII

King and Queen, Henry Moore.

in a physical sense. Silhouettes that stand out proud and dignified against the sky, they are each prisoners of the inexorable fate which prevents souls from meeting. Henry Moore has given them each an isolated soul which shroud them in mystery. This sculpture, both noble and harshly simple, echoes the archaic art of the supernatural primitive people whose king was a god.⁵⁰ Herbert Read writes of this group the following: "The nearest equivalent to the fantastic shape of these heads is found in the clay figurines of the thirteenth to fifteenth century B.C. found at Mycenae, but the scale is not comparable, and the King's head in particular has an obvious connection with the animals' heads Moore made the same year."⁵¹

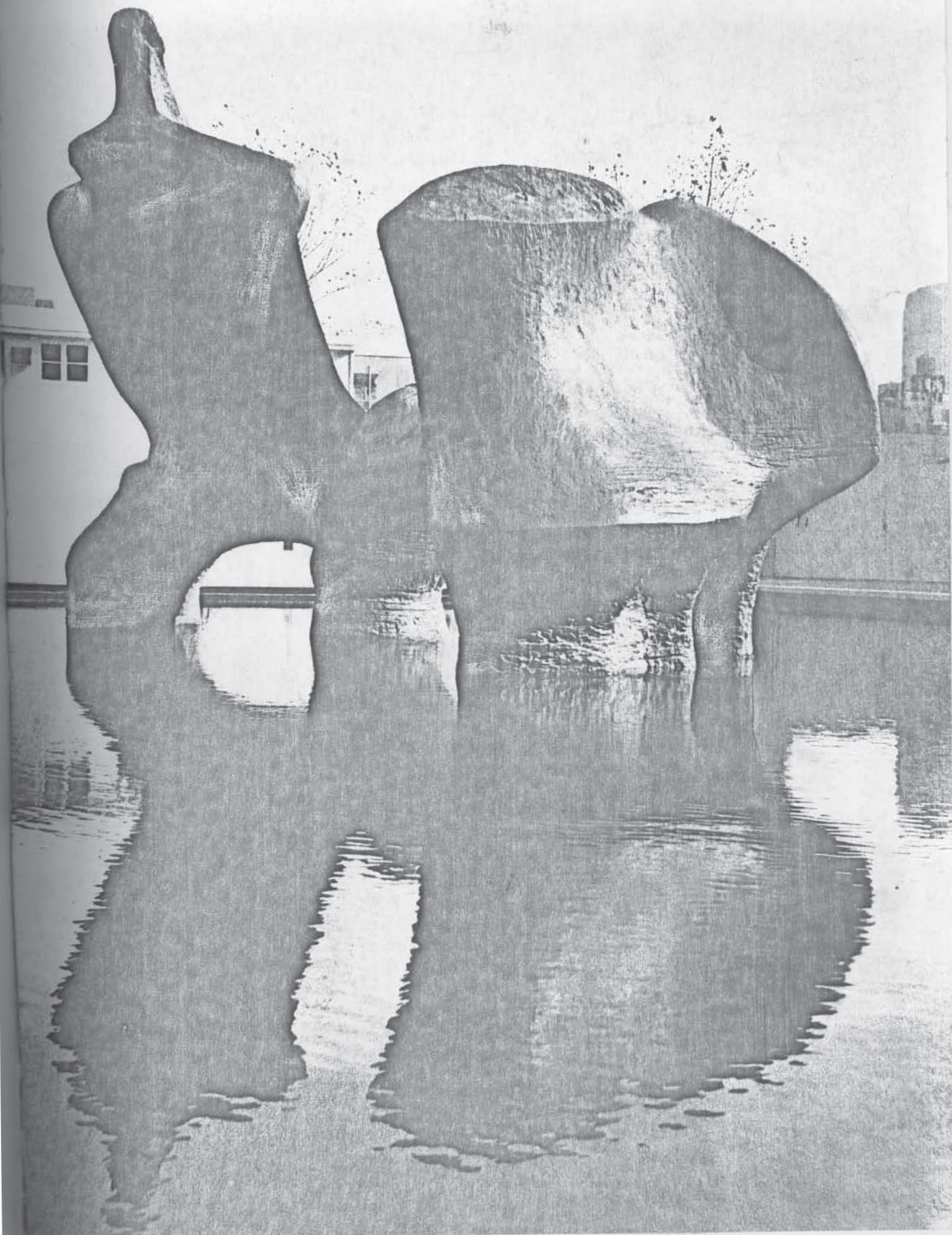
Perhaps the "clue" to the group is the King's head, which is a combination of a crown, beard and face symbolizing a mixture of primitive kingship and a kind of animal, Pan-like quality. The King is more relaxed and assured in pose than the Queen, who is more upright and consciously queenly. When I came to do the hands and feet of the figures they gave me a chance to express my ideas further by making them more realistic--to bring out the contrast between human grace and the concept of power in primitive kingship.⁵²

Moore's latest landscape sculpture, the Two-Piece Reclining Figures series, 1963-68, is a primary example of the monumentality of sculpture, and fundamental transition to humanity through geological formations. When I first saw these pieces rising up from the moat, I immediately thought of the zoological formations which so enhanced the animals by creating an environmental situation. As I think back, I was as much or more impressed by those formations

⁵⁰Jianou, op. cit., p. 156

⁵¹Ibid., p. 43.

⁵²Ibid., p. 156.



XXXIII

Two Piece Reclining Figure, Henry Moore.



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Two Piece Reclining Figure, Henry Moore

than I was by the animals. And seeing this earthy quality adapted to sculpture overawed me. Those pieces have the majestic grandeur of high mountains and the smooth stony strength of rocks worn by the wind and water of time.

I realised what an advantage a separated two-piece composition could have in relating figures to landscape. Knees and breasts are mountains. Once these two parts become separated you don't expect it to be a naturalistic figure; therefore you can justifiably make it like a landscape or a rock... Sculpture is like a journey. You have a different view as you return. The three-dimensional world is full of surprises in a way that a two-dimensional world could never be... The sculpture is a mixture of the human figure and landscape. It's what I try in my sculpture. It's a metaphor of the human relationship with the earth, with mountains and landscape. Like in poetry you can say that the mountains skipped like rams. The sculpture itself is a metaphor like a poem.⁵³

In the Two-Piece Reclining Figures series, Moore solves the problems of open form. The uniting of several dislocated pieces into one entity through attraction and the observance of the naturalistic attributes in man-made form are his solutions. This landscape-sculpture is definitely a summit of his art, containing all the features which impress me as both an artist and an observer. Now I can see what he meant by his explanation on page fifty-five of this paper, and why he called the openings spaces not holes; "Recently I have attempted to make the forms and the spaces (not holes) inseparable, neither being more important than the other." Those holes through which the light freely flows and the wind wantonly blows, open up broad vistas of its surrounding landscape. They create a

⁵³Jianou, op. cit., p. 196.

feeling as though the pieces were part of a bluff eroded and separated from the cliff by the eternal tide and lapping of waves. Instead of personalizing the forms, (in this case, those of Lincoln Center in New York City), Moore gives the human figure the character of an eroded and timeless rock.⁵⁴

The monumental quality and the visual exploration contained in the art of Henry Moore could never be successful without the truth to material which so enhances his work. This third influence, like the monumental quality, visual exploration, or relationship to nature cannot be isolated from his work. They all have an interdependence upon one another in causing the total and unified final result. He finds inside the block, forms that symbolize the life he feels for them. It is as if the form had always been inside that block of material, and he is merely stripping away the covering to bring the form to light.⁵⁵

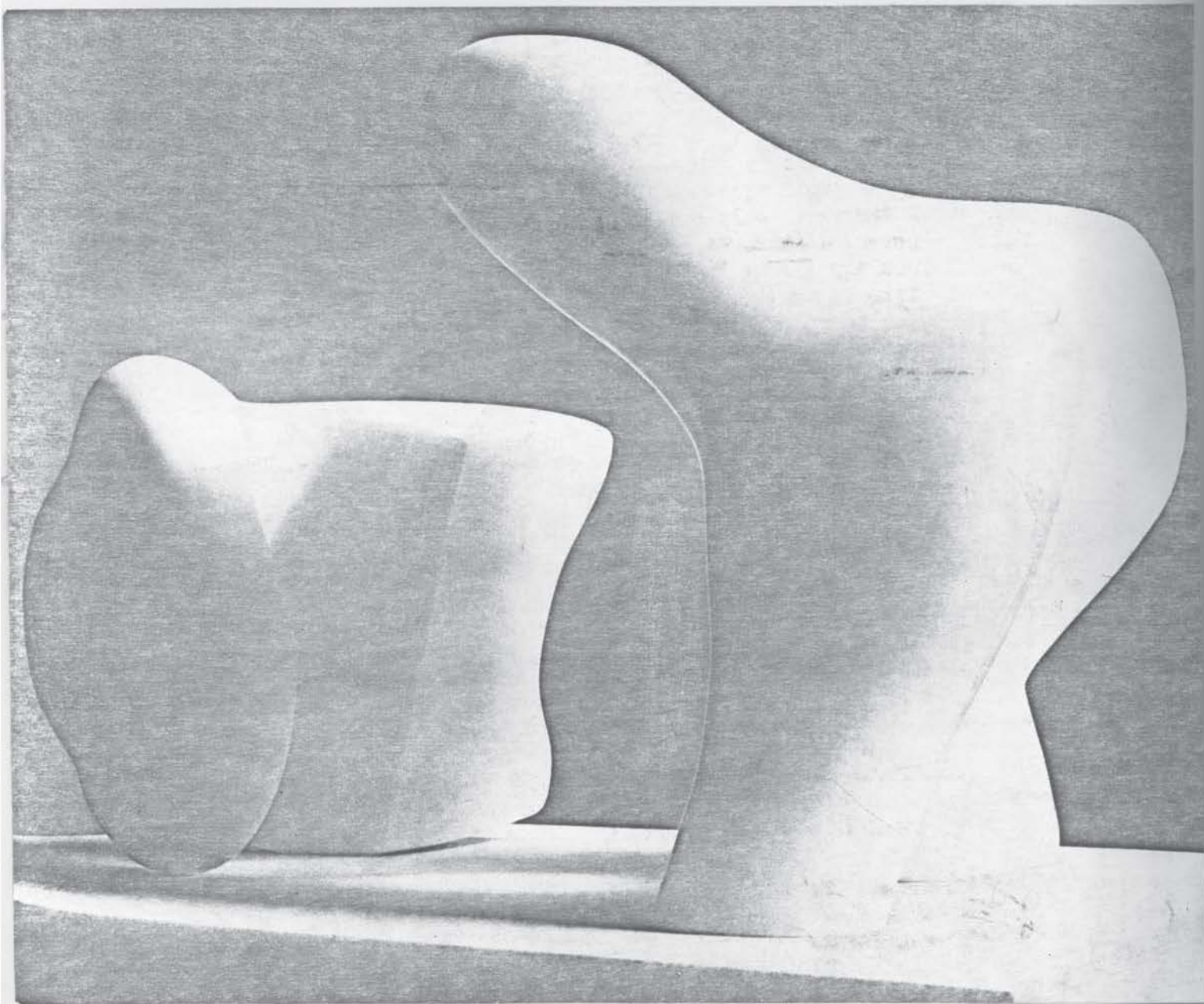
The form carved in stone, Moore felt, is an aesthetic carving when, not the form but the stone through the medium of the form has come to life.

The form should have an inner structure just as a human body is built on a hard framework. When you bend an elbow or a knee, it projects from inside outwards and this gives an inner structure and an inner life to the work. When you attack a block of stone from outside, it should not be a work only with surfaces, it should have a presence, a tension, an inner energy which is trying to burst out of the stone, and you try to make it have its complete existence.⁵⁶

⁵⁴Jianou, op. cit., pp. 44-5.

⁵⁵Sweeney, op. cit., p. 37.

⁵⁶Jianou, op. cit., p. 15.



XXXV

Two Forms, Henry Moore

Moore also felt that the artist should be the master of his material--only, not a cruel master, but having respect for the nature of the material. This respect comes about, I feel, from knowing both the material and the tools you are using on that material.

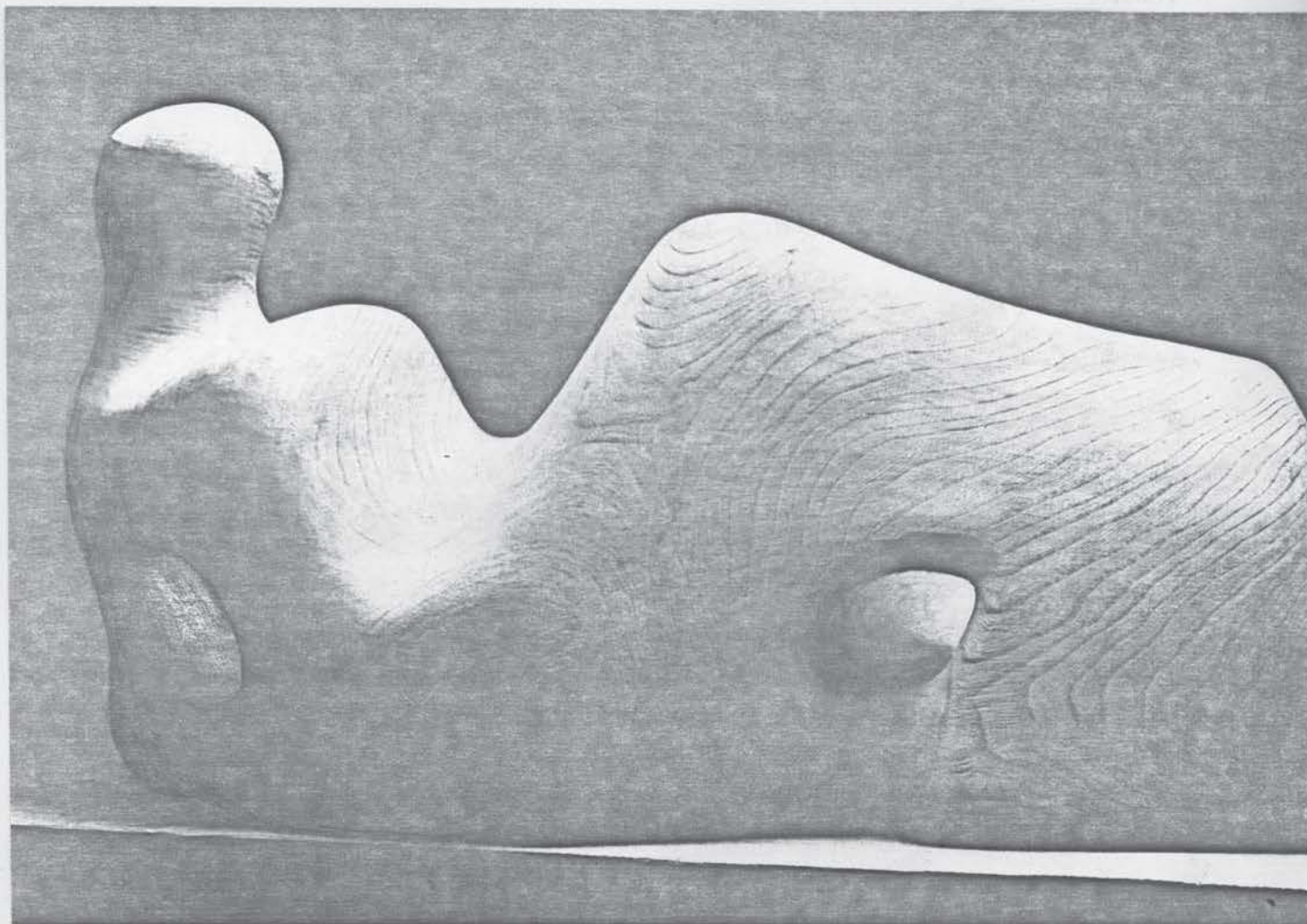
I think a sculptor has to be a practical person, he can't be just a dreamer. If you are going to shape a piece of stone into a sculpture, you must handle a hammer and chisel; you must be able to do it without knocking your hand; you must be a workman; you must be somebody with his feet on the ground.⁵⁷

On the other hand, an equally full sense of the wood, in Moore's art, is respected and accented. Using wood Moore creates a sense of movement and growth which he considers so proper for this medium. Each area should flow, or grow into the next, exploiting the branching structure of the true organic identities from which it came. The grain of the wood adds to the compositional movement without dictating the form.⁵⁸

By 1940 Moore had experimented in about every sculptor's material available at that time, employing each to its potential and respecting the boundaries of each. Truth to the material and a full three-dimensional realization were utilized as successfully in one material as the next. The material of wood plays a considerable role in this utilization, for it has a life of its own, at one moment meeting the artist half way, at another, going all the way to enhance his work, and sometimes thwarting it. The sculptor has to think past the material to the course to be taken and the final result to

⁵⁷Jianou, op. cit., p. 8.

⁵⁸Sweeney, op. cit., p. 87.



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Reclining Figure, Henry Moore

be achieved, which must not disturb the limits and quality of the material itself. In wood there is usually an upward and vertical movement like a growing tree, or a recumbent and horizontal movement like a fallen tree.

Provided the artist understands and respects the possibilities and limitations of his material, each can be employed to its particular advantage. The grain and organic quality of wood, the workability yet permanence of reinforced concrete or fired clay, or the compactness yet distinct individual qualities of various stone, all can be brought out by the artist's hand.⁵⁹

Clay, being soft, is modeled, and is worked quickly, and allows a freedom of treatment. So that the terra cottas have spontaneity and ease. Modeling is a much more 'free' activity than carving... the calligraphic and supremely personal element in graphic art is always associated with the modeling conception. Lead, bronze, and other cast metals have molding possibilities quite alien to carved materials and a possibility of a light effect and tenuousness that harder materials like stone or strengy (sic) materials like wood do not offer.⁶⁰

The truth to material used by the primitive sculptor and written about in Fry's book was initially applied by Moore in his work not only because of these influences, but also because he maintained an extreme consideration and respect for the identity of the material. In a speech at Venice in 1952 to the congress of UNESCO, Moore stated the following: "Some become sculptors because they like using their hands, or because they love particular materials, wood, or stone; clay or metal, and like working in these

⁵⁹Sweeney, op. cit., pp. 45-6, 59.

⁶⁰Ibid., p. 59.

materials--that is, they like the craft of sculpture--I do."⁶¹

Therefore the key to a successful sculpture is understanding the material, its possibilities of turning an inert block or plastic heap into a full form--existing with spaces and masses of varied size and distance, creating tension and thrust in its air-surrounded entirety. The form achieved from the material should be static only in the sense that a center of gravity stabilizes it and places the stress equally upon the base or stand from which it stands.⁶²

In all of Moore's work there is to some degree a relationship to nature, to the organic aspects of life. This organic property runs hand in hand to the three previous qualities I have dealt with, and will be the last major influence of Moore's work that I will cover. Nature has always been and will continue to be, I am quite sure, a direct influence upon artists. The Palaeolithic Artist reflected its simplicity and directness, and led the way for many generations of artists to follow.

The sculpture of Moore has always been known to have a double metaphor; symbolically it may represent valleys, ridges, hills, or caves, and from the humanistic point of view, it may suggest a reclining figure, family group, or mother and child. Moore himself has often used geographical terms to describe his forms; "The knees and breasts are mountains. Nature herself makes hollows and caves in cliffs and rocks, so why should not the artist follow her example and use organic form to get a more complete image of reality?"⁶³

⁶¹Henry Moore, The Artist in a Contemporary Society, (Address delivered for UNESCO in 1952).

⁶²Sweeney, op. cit., p. 55.

⁶³John Russel, Henry Moore, Stone and Wood Carvings, (Marlborough Fine Art, London & M. Knoedler, New York, 1961), pp. 12-14.

Moore's sculptures are aimed to represent, to a certain degree, nature's rock formations, and he therefore attempts to graft his structures into a given landscape so it can communicate more actively with the nature surrounding it.

Incised relief or surface scratchings won't show in dull English weather. Only your big architectural contrasts of masses, real sculptural power, real sculptural organization, will tell all on a dull day. Therefore if one gets used to working out of doors, (sic) to be satisfied with it, one will be challenged into making sculpture that has some reality to it, like the reality of nature around it.⁶⁴

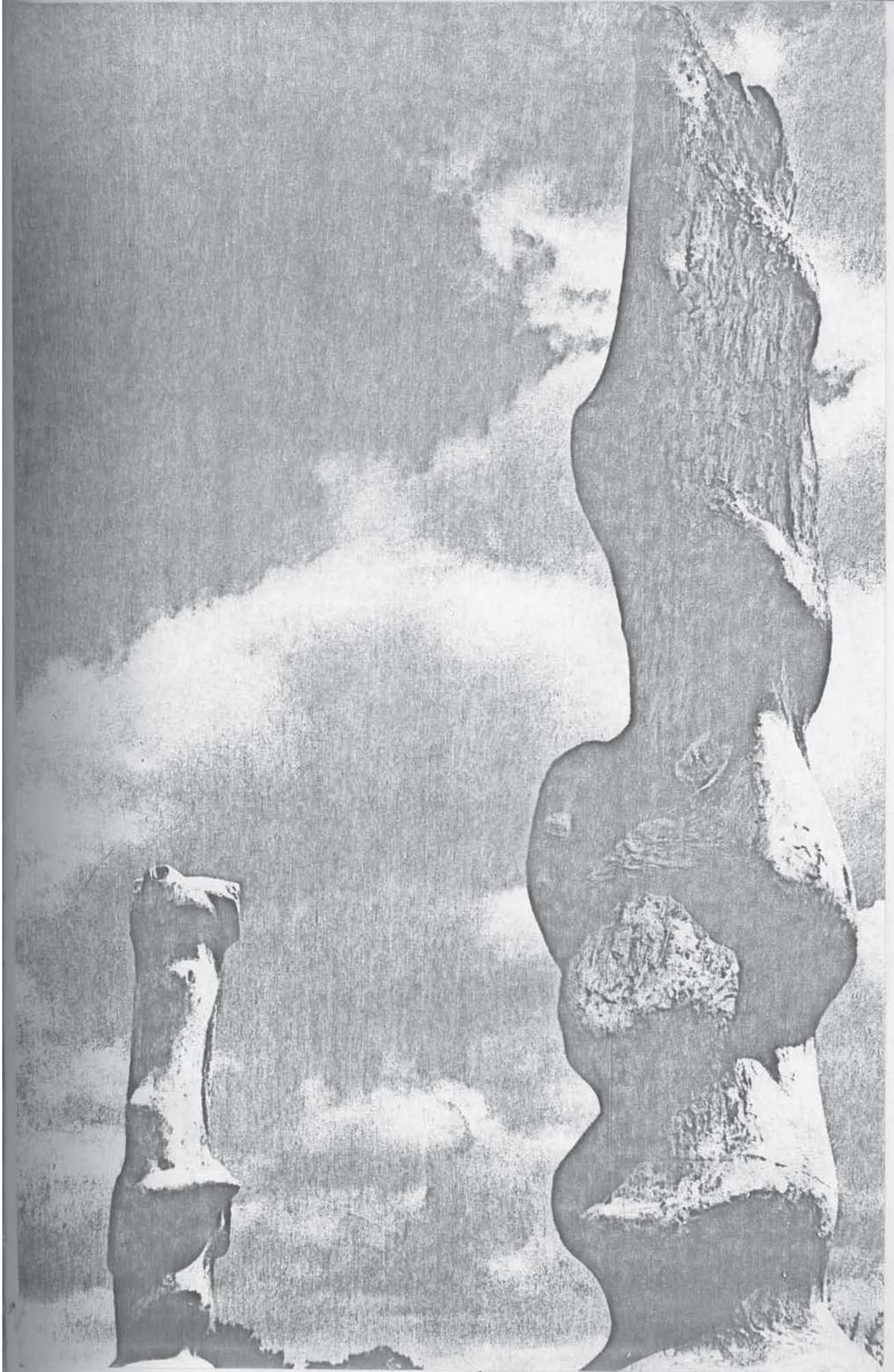
Moore's sculpture seems to be the product of geological convulsions, spitted from the bowels of the earth. These earthshaking forms, that thrive in the open air, have the earth as their pedestal and the sky as their back-drop. It is as though they had been born with time, and would remain till the end of it.⁶⁵

The concept of relating man-made forms, and even man himself, to nature can be traced back to the early mythological experience of mankind, when he felt the earth to be a feminine being, whose mountainous breasts he climbed, whose vaginal openings he penetrated, and into whose body he was finally buried.

Moore admits he is very much aware of the associational and psychological factors shape plays in sculpture. The very sense of form is based and depends upon the multitude of associations to man's environment and history. The direct link of various natural objects to abstract shapes is due to man's contacts with reality, and he

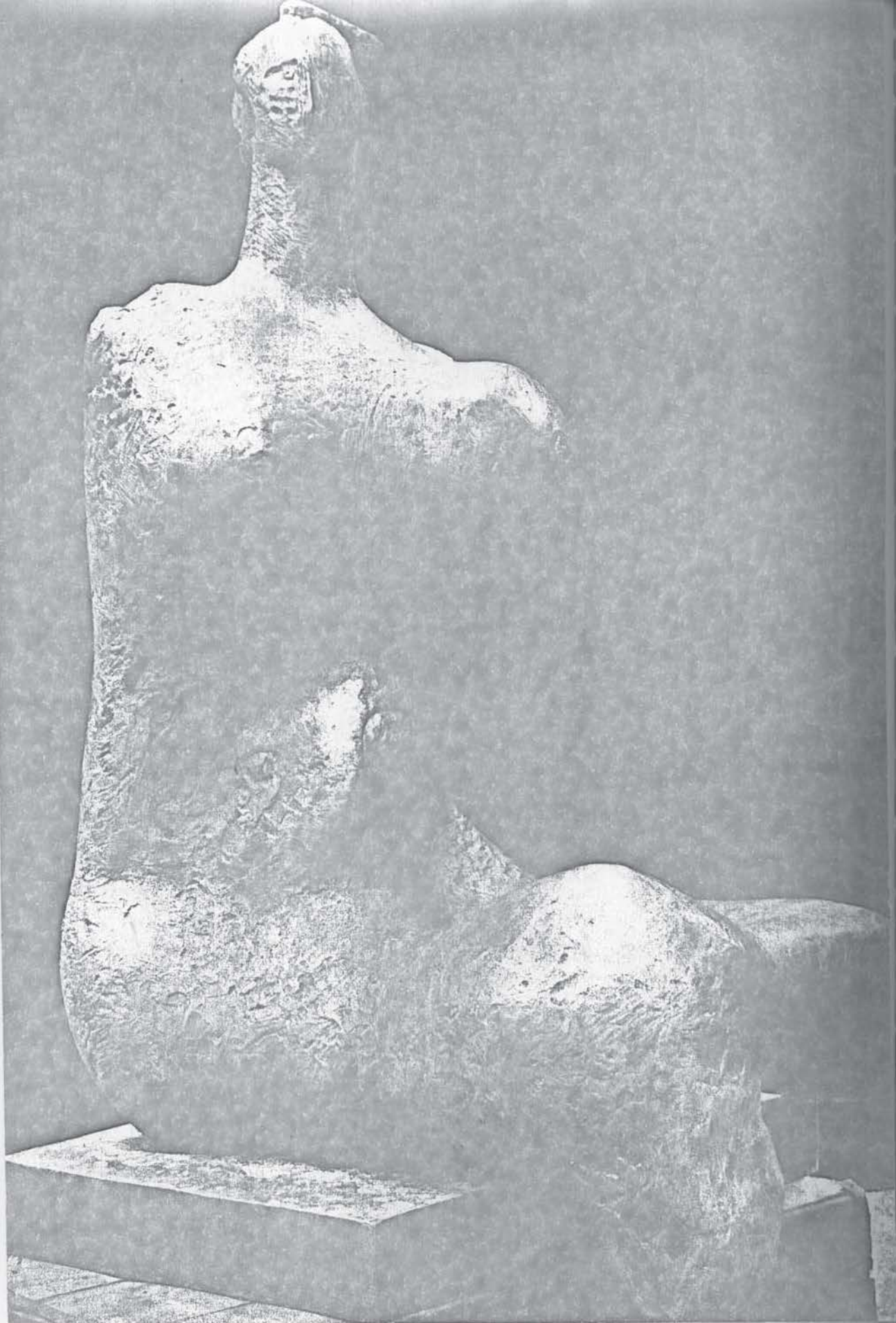
⁶⁴Jianou, op. cit., p. 9.

⁶⁵Ibid., p. 8.



XXXVIII

Upright Motive, Henry Moore



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Torso, Henry Moore

therefore bases his relating ability and aesthetic judgements upon these contacts. For example, the 'prelate ovaloid', or better known pear-shape, may convey organic growth because of its relationship to the shape of buds or bulbs; or fruitfulness because of its relationship to gourds, squash or pears; or gracefulness and femininity because of its relationship to female curves or the flight of an eagle.

Not only shape but texture in Moore's work possess an organic connotation. Here is his description of the texture created by the folds of drapery: "Also in my mind was to connect the contrast of the size of the folds, here small, fine and delicate, in other places big and heavy, with the forms of mountains, which are the crinkled skin of the earth,"⁶⁶ or his description of openings or depressions; "Just below the fourfold curve of shoulders and breasts the rippled flow of the grain runs into a passage that, with the majestic quickness of a mountain archway, leads out into the open, leaving the upper parts overhanging like massive conformations of nature,"⁶⁷ or his description of the texture of rocks: "Pebbles and rocks show nature's way of working stone. Smooth, sea-worn pebbles show the wearing away, rubbed treatment of stone and principles of asymmetry. Rocks show the hacked, hewn treatment of stone, and have a jagged nervous block rhythm."⁶⁸

The proximity of Moore's sculpture to the plastic creativity of nature gives his art a kind of numenosity which is related to the art of the primitives. His inner vitality, so characteristic of life, is

⁶⁶Neumann, op. cit., p. 123.

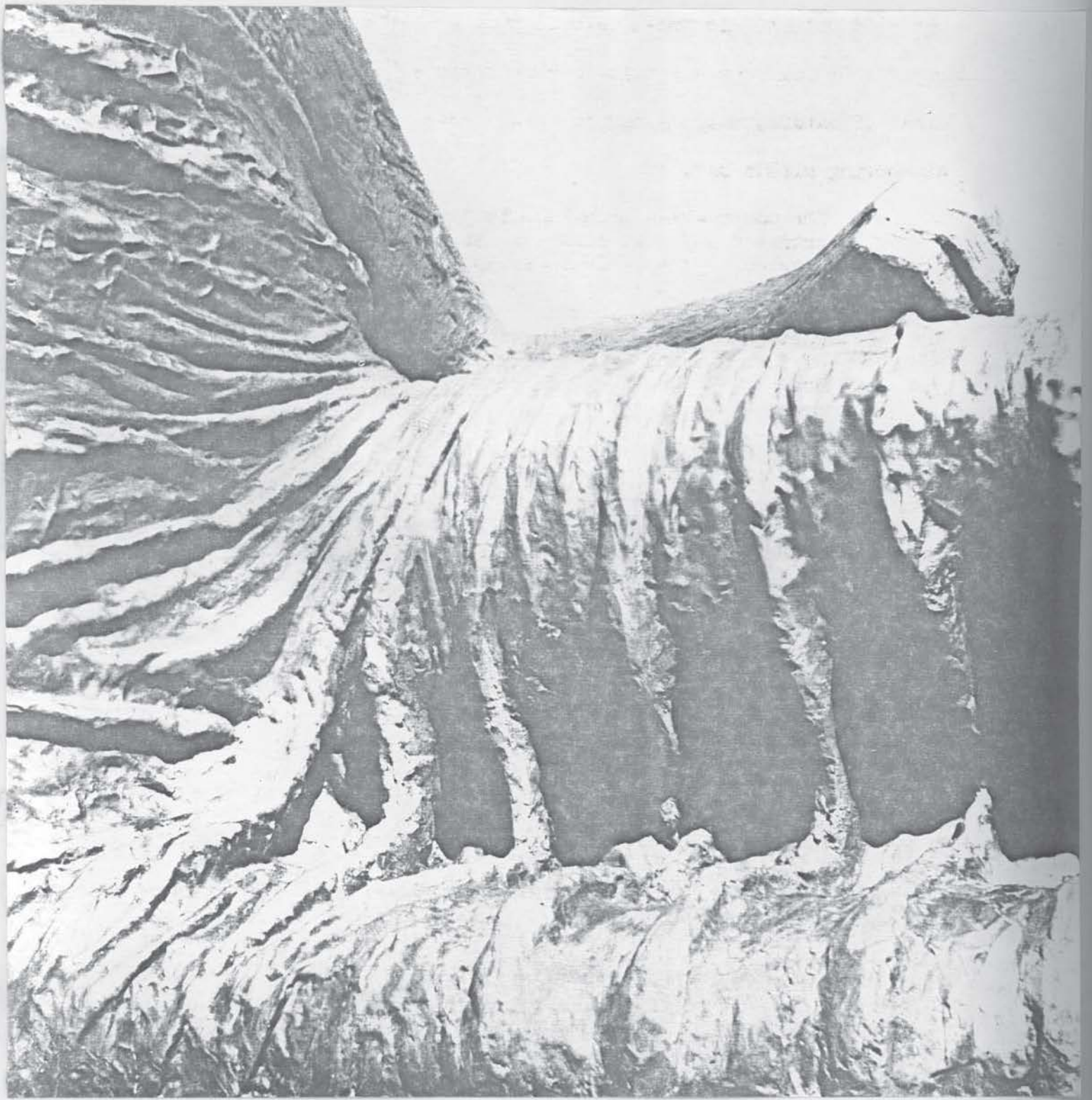
⁶⁷Ibid., p. 48.

⁶⁸Hodin, op. cit., p. 11.



XXXIX

Draped Reclining Woman, Henry Moore



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Close-up of Draped Reclining Woman, Henry Moore

revealed not only in human beings, but in the 'aliveness' of the stone, wood, or metal from which it is made. Moore has been termed the "Mid-wife" of nature, helping her to bring forth into reality the intention slumbering within her.⁶⁹

The observation of nature is part of an artist's life, it enlarges his form-knowledge, keeps him fresh and from working only by formula, and feeds inspiration. The human figure is what interests me most deeply, but I have found principles of form and rhythm from the study of natural objects such as pebbles, rocks, bones, trees, shells, etc.⁷⁰

Moore tends to think of the essential in nature by shaping matter from the inside, or central core, out rather than from the outside in, and thereby not degrading or violating the properties of the raw material. The natural organic quality of stone, with its feminine rotundities, valleys and veins, follows uncontrollable laws concerning its formation. Therefore, Moore allows the creative act to be guided by the nature of the material, not the realistic dictation of the subject matter. This manner of passive receptive obedience finds its expression through the living organic fingerprints left in the stone. The organic feminine qualities of substance, Henry Moore feels, are violated by the antithesis of the rounded form--the constructive, geometric, and calculated shapes which man, not nature, molds into his own law. However, do not feel that he is against this type of machine age form; it is just one aspect of art that he is not directly concerned with.⁷¹

⁶⁹Neumann, op. cit., p. 22.

⁷⁰Hodin, op. cit., p. 11.

⁷¹Neumann, op. cit. pp. 126-129, *passim*.

Some artists are more visual, or get more excitement from nature in front of them, and then make a work of art from that. Other people do it from their insides, a more mental approach; the actual picture-making can be an exercise disconnected from a relationship to the outside world. But for me, I can't cut my sculpture off from living, and the forms that one sees in nature, in people, in trees are reproduced or get mixed up with one's sculpture because they are all part of living... I see no reason why realistic art and purely abstract art can't exist in the world side by side at the same time. even in one artist at the same time. One isn't right and the other wrong... You've got to throw them all over unthinkingly. Great art comes from great human beings, apart from everything else, and great human beings aren't satisfied with change that's made for change's sake.⁷²

Moore, wanting a renewal of art but refusing anarchy, reinforces the organic qualities in his work by utilizing the abstract aesthetic organization of design. When working with design one thinks of balancing masses or color or dominant areas, not arms or legs or expressions. These abstract qualities expose the plastic or modeling concepts so common in Moore's work. However, it must be noted that his sculptural values are not limited by these plastic values, for pure plastic shape is shape in the abstract; it is a glorification of the properties of the material only; it is when the material from which the form has been made appears as no more than so much suitable "stuff" for creation.

The true communion with material is then carving or modeling at its best. A carved or modeled shape, no matter how abstract, is viewed as belonging to a particular substance. It is limited only

⁷²Jianou, op. cit., p. 32.

by the properties of the material, but not a glorification of the properties as an end in itself. True, there is some degree of plasticity, but the value of the work extends beyond this characteristic to something more deeply sensitive. And here is where we revert back to the influence and inspiration of nature; the whole point being there has to be more than pure design or glorification of the material. The disclosing of nature, of man in his environment, provides the meaning necessary to make the work important, no matter if it is disclosed in symbolic, abstract, realistic or stylistic terms. For without meaning, a work has no reason, no intention for existence, and it is quickly forgotten.⁷³

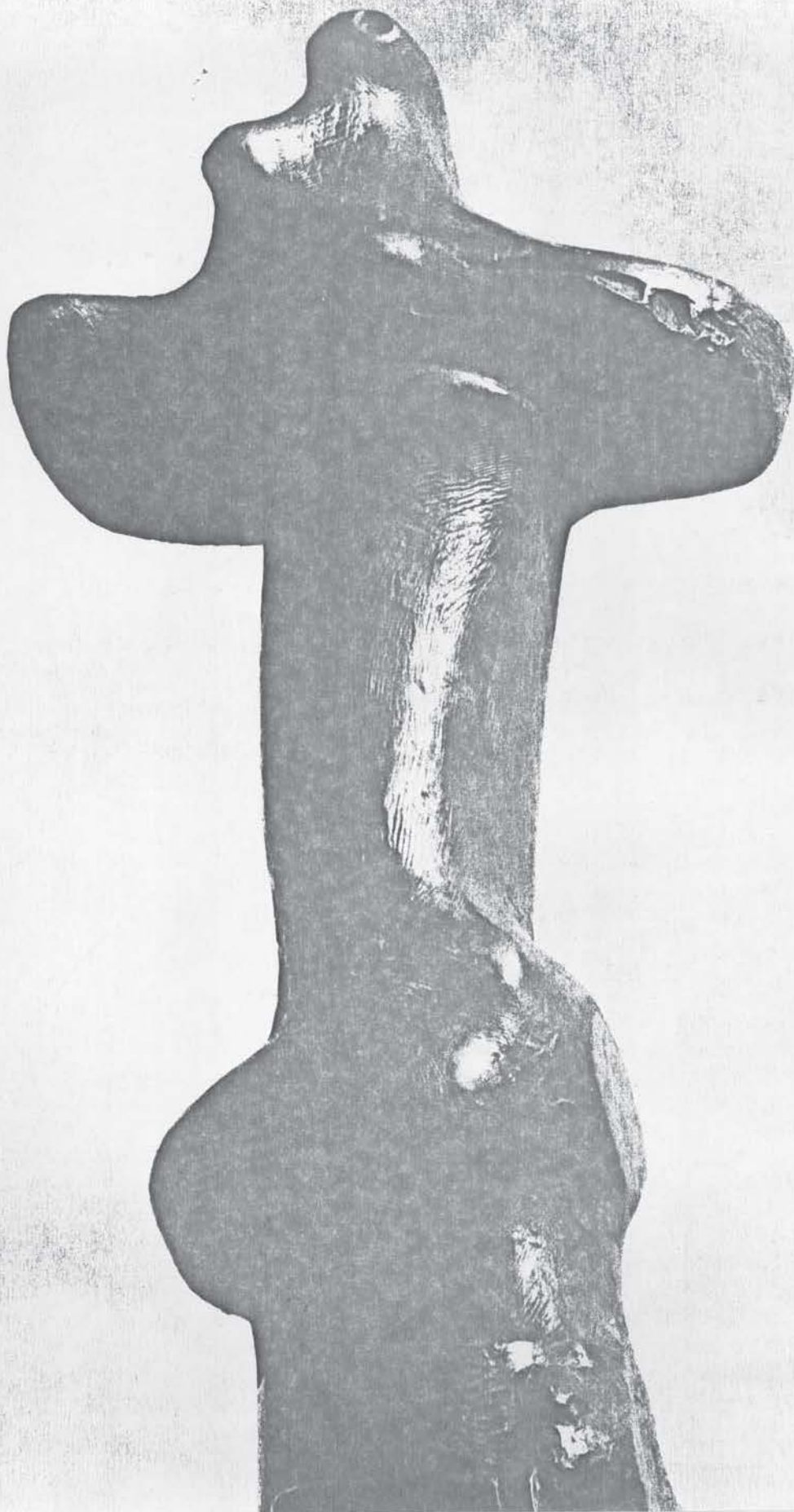
My aim in work is to combine as intensely as possible the abstract principles of sculpture along with the realisation of my idea. ...Abstract qualities of design are essential to the value of a work but to me of equal importance is the psychological, human element. If both abstract and human elements are welded together in a work, it must have a fuller, deeper meaning.⁷⁴

For Moore, the observation of nature is part of life, enlarging the mental "filing cabinets" of man from where he draws his knowledge. This observation must remain keen and make man more aware of his surroundings by using verbal accounts, so must an artist by making visual records.

The artist finds in nature an inexhaustible source of inspiration. He acquires "experience of form" by observing the structure of a bone, a stone, a tree, a plant, or a human figure. Contact with reality is possible only through the immense store of forms sup-

⁷³Sweeney, op. cit., pp. 161-162.

⁷⁴Jianou, op. cit., p. 13.



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Glenkin Cross, Henry Moore

plied by nature. But most people cannot see forms in their structure and spatial reality. They stop short at the visual appearance instead of going further and trying to grasp the character and observe the inner nature of the object.⁷⁵

All of the principles mentioned and revealed here by Moore, appeal directly to me and have influenced me in my attitude toward my work. They have appeared at one time or another in his work, and actually some objects from nature have influenced him to the point that he has done a whole series of forms exposing that particular influence. Some examples include the influence of a natural-stoney texture in his Reclining Figures, the joint-like and bone qualities of his Glenkin Crosses and Locking Pieces, or the assymetrical rock-like shapes of his Two Forms and Two-Piece Reclining Figures. The illustration at the left demonstrates visually one such example, the bone-like quality of his Glenkin Cross; which I will later be refering to concerning the relationship of its form and its influence on a specific work I have completed.

The Glenkin Cross reaches beyond ancient civilisation. The human reference is less direct, the tendency towards the abstract more pronounced. These weird monoliths seem to grow out of the ground, rigidly vertical. Like relics from bygone ages, menhirs once used for rituals long since forgotten, they stand like mute questions, sufficient unto themselves in their sculptural solidity... Can any traces be detected in them of a highly stylised human figure, or would they be seen as purely abstract constructions rich in supernatural significance? These stone "totem-poles" have their share of mystery and their power of fascination quite apart from any literary or historical interpretation.⁷⁶

⁷⁵Sweeney, op. cit., p. 15.

⁷⁶Ibid., p. 43.

Through his ceaseless formation and transformation of the human figure as his central content, Moore has not only created a collection of great works of art, but is helping a new age come into being. At this point I think of an analogy which I read in Aesthetic Principles which fits well here:

I would compare the task of Moore's creating to the effort required in walking over a ploughed field after a heavy rain; although in the end, he finds the labor healthful and looks back upon the effort with pleasure. He has shown the future artists a way across this ploughed field which will not involve so much arduous labor on their part; and I think this possible because the explorer of a field is often able to guide others with ease in a path already trodden and therefore familiar, being able in places to take a straighter course than that at first necessary, because it is no longer needful to search for the path.⁷⁷

Moore's innovations in the aspect of human solidarity connected and affected by Mother Nature has broken through to a new age of organic content and virgin form.

The combination of antithesis is noted in Moore's psychological structure, in which nature in the shape of the collective unconscious stands next to spirit, vitality next to law. It is the spirit, influenced by nature that intervenes and organizes, that turns a manual activity into an artistic one, that prevents the motherhood origins of life from becoming an obsession. It drives the artist to the most daring experiments, without which the present would cease to be the present and the transition to the next stage.⁷⁸

Bound by disciplined artistic considerations, there is a close

⁷⁷Henry Rutgers Marshall, M. A., Aesthetic Principles, (The Macmillan Company, New York, 1901), p. V.

⁷⁸Grohmann, op. cit., p. 236.

parallel, in many areas, of my actions to those of Henry Moore. The influences I have dealt with in this chapter include organic revelation attributed to nature, visual exploration and flexibility attributed to research and experimentation, monumentality attributed to sculptural power and big architectural contrasts of masses, and truth to material attributed to inner vitality, austere logic, and a devout respect for the laws of aesthetics. All of these attributes, with the exception of monumentality, are found in the art of the prehistoric artist, and have had a profound impact upon Moore's work.

Exploiting the female human form as did the Palaeolithic artist, Moore has revealed the wealth, intensity and power of the figure, restoring to art the mystery and fascination of a world past.

Henry Moore's sculpture is an act of faith that opens up the prospect of a new hope. ... Amid this great whirl of glory he has stayed simple, generous and human. He continues to work with the same self-discipline, the same practicalness. ... He is the first British sculptor to have achieved universality. Attached to his country and its outlook, expressing the creative power of the Celtic genius, he has thrown the world open to human questioning. His roots sink deep in the remotest past, but his gaze is fixed on the future. And perhaps genuine youth is simply being able to explore the future with a tireless determination to discover the mystery of life. If so, Henry Moore's work is a token of eternal youth.⁷⁹

In this chapter I have attempted to show two main influences; the influence of primitive art upon Henry Moore, and the influence of Moore's work upon myself. As previously mentioned, the relationship of primitive art to Moore's work is of utmost importance because I am interested in primitive art (Aurignacian-Perigordian),

⁷⁹Jianou, op. cit., pp. 18, 41, & 48.

and its influence upon my work as well as the work of other artists. The dominant aesthetic influences of Moore; visual exploration, monumentality, truth to material and relationship to nature, have been dealt with in this chapter. In chapter V, I will tie these influences in with my work by comparing art forms.

CHAPTER IV

INTRODUCTION TO AND INFLUENCES OF THE ART OF JEAN ARP

Jean (Hans) Arp, like Moore was influenced a great deal by primitive art as well as nature. His initial influences stem from the fact that he was born and raised in Strassburg, one of the most enchanting medieval cities in Europe. Among the city's isolated monuments in stone dating from almost all periods lies the mysterious Black Forest, a mastery of nature and a prevalence upon the local inhabitant.

Also, as the carvings on the Methley Church in Castleford had influenced Moore, in becoming a sculptor, so had the carvings on the cathedral in Strassburg influenced Arp.

No other calling, no other profession, was of interest to me, and these childish games--the exploration of unknown dream landscapes--already foreshadowed the 'terra incognita' of art. Probably the carvings on the cathedral of Strassburg stimulated me to attempt sculpture. At the age of about ten I carved two small figures in wood, Adam and Eve, which my father afterwards had inlaid in a cabinet.⁸⁰

As mentioned, the influence of prehistoric art for both Moore and Arp was due to the discoveries during the early nineteenth century. I would personally estimate that its affect was more pro-

⁸⁰Herbert Read, Arp. (Thames and Hudson, London, 1968). p. 12.

found on these two artists than on any others. My judgement is due to a result-opinion obtained by viewing various twentieth century artist's works, keeping in mind their similarities to Palaeolithic Art. Both Arp's and Moore's reflect the austere simplicity and directness of this period, which is not fully contained even in Picasso's work, although he initiated the usage of primitive influences in his art.

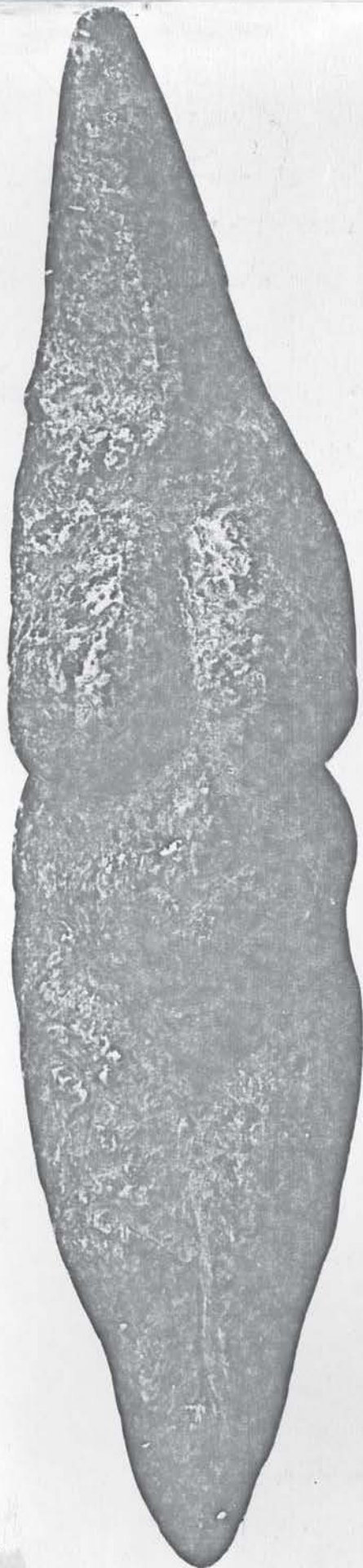
In the matter of opinion, Arp like Moore felt that realistic art was a digression from the world of primitive art, and allowed little room in which to be creative. Moore would not allow the art of the Renaissance to influence him during his trip to Italy, and Arp felt that bourgeois art was sanctioned lunacy.

When I exhibited my first 'concrete' reliefs, I issued a little manifesto declaring that bourgeois art was sanctioned lunacy. These naked men, women and children in stone or bronze, set up in public places, indefatigably dancing, chasing butterflies, shooting arrows, offering apples and playing flutes, are the perfect expression of a crazy world. These gibbering figures should no longer be allowed to sully nature. Like the early Christmas, we must go back to essentials. The artist of today must let his work create itself directly. We are no longer concerned with subtleties. My reliefs and sculptures merge of themselves into nature.⁸¹

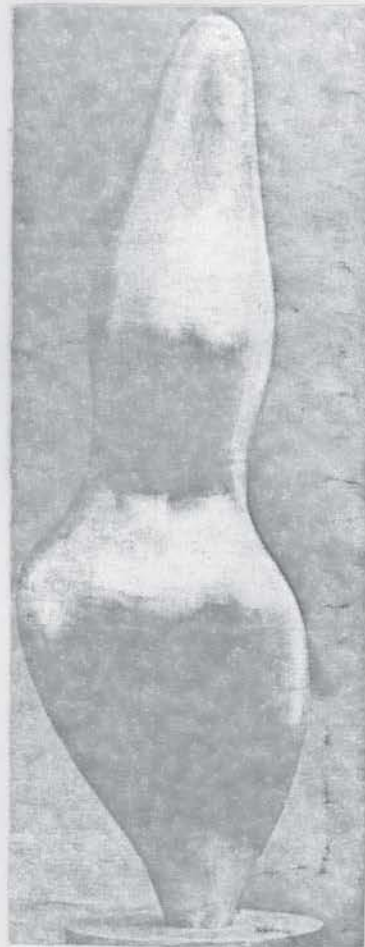
And go back to the essentials Arp went, all the way to the directness of the prehistoric art forms. In speaking of being guided by the work, Arp stated: "A great artist of the Stone Age knew how to conduct the thousands of voices that sang in him: he drew with his eyes turned inward."⁸² Arp's Venus of Meudon, 1956, shows a

⁸¹Carola Giedion-Welcker, Contemporary Sculpture, (George Wittenborn, Inc., New York 21, New York, 1960), p. 111.

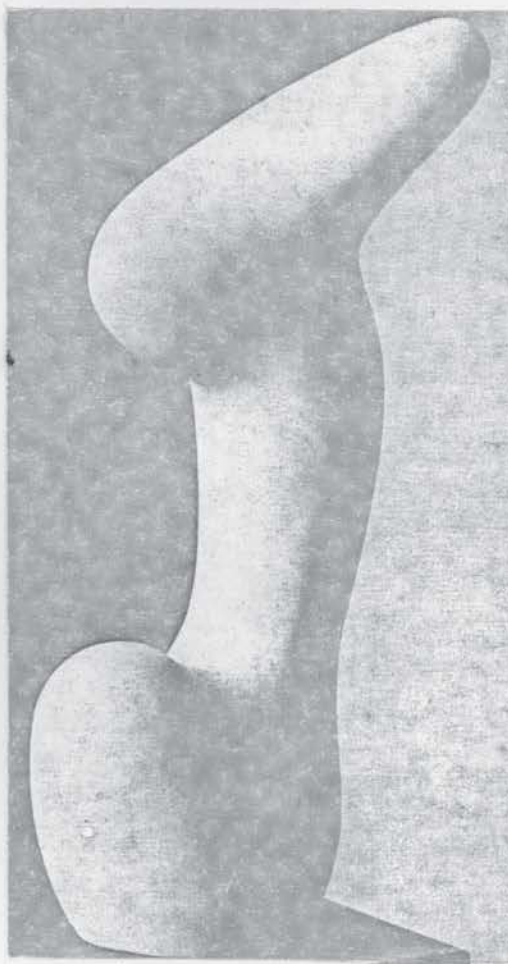
⁸²Read, Arp, op. cit. pp. 117-118.



XLII
Venus of Savignano,
Aurignacian-Perigordian



XLIII
Venus of Meudon,
Jean Arp



XLIV
Hurlow, Jean Arp

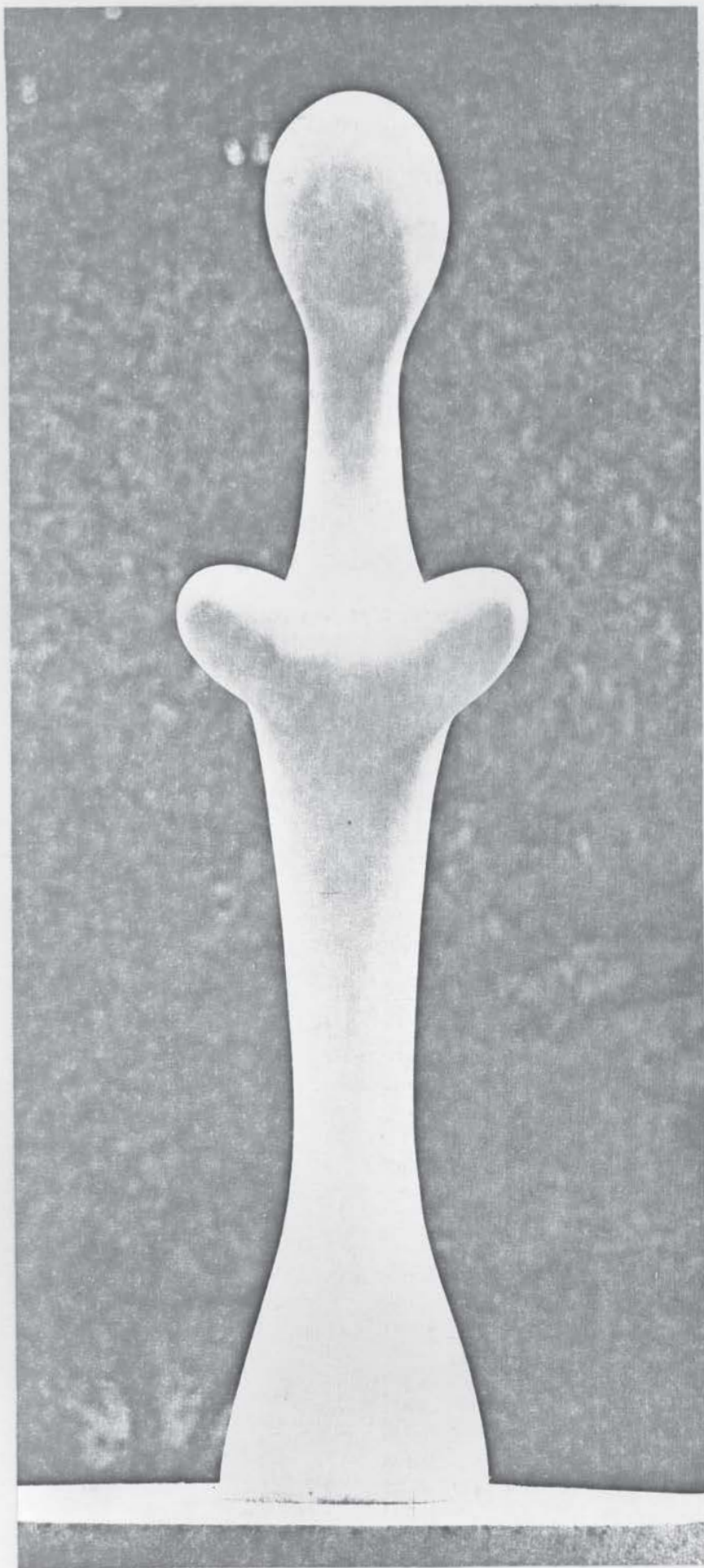
direct relationship of form to the Venus of Modena, an Aurignacian-Perigordian mobiliary artifact unearthed in Modena, Italy. This fact reveals how he was influenced by the art of the stone age man. Both pieces have a conically-shaped head, common for Palaeolithic venuses of that period, with a narrowing waist region, and swelling hips tapering to a narrow footless base. The prehistoric Modena Venus, has a definition of the buttocks region, which is the only area described with the exception of a slight indentation of the pubic area in the front. Both reveal the bare essentials of the human female form, and both directly relate an inner vitality and upward thrust of movement.

This particular example is only one such similarity of Arp's work to a prehistoric form. His Hurlou, 1957, has a resemblance to the Trasimeno Venus, (see p. 29); the only extreme differences are the long 'waist' and extended 'head' in Arp's work. Also, Arp's Small Mythical Figure in plaster presents a relationship to the Malta Figurines, (see p. 35). The Malta Figures, in this case, have the longer 'neck' and shorter and thicker base.

Even the titles Arp gives his works many times indicate a harmony with the past, some such examples being Mythical Sculpture, Pagan Fruit, Winged Being, and Ptolemy.

I have briefly presented some of the primitive influences in Arp's art forms, now I would like to indicate the following aspects of his work which have influenced me in my work: organic growth, simplicity of form, movement, plastic quality and solidity.

My primary intent is to reveal the unique differences between the art of Henry Moore and Jean Arp which have directly affected my



XLV
Small Mythical Figure, Jean Arp

work. Naturally I will be relating their similarities as well as their differences, since they have many ideas in common which appeal to me. Before starting, I would like to note, that I will only be dealing with Arp's sculpture in the round. The reason is that this is the area of interest and concern to me, and the only aspect of his work which has an immediate effect upon my work. I will also explain why I have dealt with the following characteristics of Arp's work and not included them in the work of Moore or vice versa.

Arp's forms in general when contrasted to Moore's human figures are 'neutral' forms in that there is no direct relationship to a single object within man's environment. They stay neutral and are therefore, not limited by the descriptive restrictions of an object. Arp's work can have the flexibility to grow and change from an initial idea or organic shape, or even part of a previous sculpture, to an individualistic form in itself.

Often some detail in one of my sculptures, a curve or a contrast that moves me, becomes the germ of a new work. I accentuate the curve or contrast and this leads to the birth of new forms. Among these, perhaps two of them will grow more quickly and more strongly than the others. I let these continue to grow until the original forms have become secondary and almost irrelevant. Finally I suppress one of the secondary forms so that others may become more apparent. ...I do not give up until enough of my life has flowed into its body.⁸³

Morphology, a philosophy which asserts that all the forms of nature are a modification of a few basic shapes, is totally accepted and exploited by Arp in his sculpture.

⁸³Read, Arp, op. cit., p. 86.

...The organic parts of a plant--leaves and flowers, stamens and pistils, the great variety of covering tissues--are all identical organs which a succession of vegetative operations modifies and transforms beyond recognition.⁸⁴

Arp represents this metamorphosis, or transformation of one shape to another by altering the vital energy in the piece.

The influence of the organic quality in the work of both Moore and Arp has led me to choose a middle-of-the-road attitude, which is adopted in my work. Moore's organic quality is one of a relationship to the structure of unalterable forms such as bone or geological formations, while Arp's is related to changing forms and growth such as clouds, buds, or seeds. Arp's general art-form appearance is more feminine, reflecting the softness, gracefulness, and smoothness of nature. Contrarily, Moore's organic emphasis is more masculine, exposing the power, harshness, rough texture, and boldness of nature. His forms are also generally more complex than Arp's, although both stress a simplicity of style. The organic growth given Arp's forms, in contrast to the fully developed appearance of Moore's geological-like convulsions, is explained in Empedokle's following description:

There sprouted many heads without necks, arms wandered about by themselves, without shoulders, and eyes roamed around without a forehead... Many 'creatures grew up with double faces and double breasts, with the rump of a steer but with the head of a human...⁸⁵

The ambiguity contained in Arp's work further increases organic

⁸⁴Read, Arp, op. cit., p.38.

⁸⁵Ibid., p. 148.

growth, the first influence of Arp I will deal with in my paper. His forms thrust out in one direction, then another, appearing to be stretching and contracting. At one moment a certain bulge is the center of attention and becomes more significant, therefore seemingly increasing in size and importance through this attention, at another time a different area catches your eye, and grows in importance while the other declines, giving way to the next part competing for attention.

The intensive interplay of forms, and of surfaces, has remained a constant feature of Arp's works and is present in his reliefs as well as in his sculptures in the round. He achieves a mysterious correspondence between external and internal movement, between active structuring and elastic yielding, and between black and white tones.⁸⁶

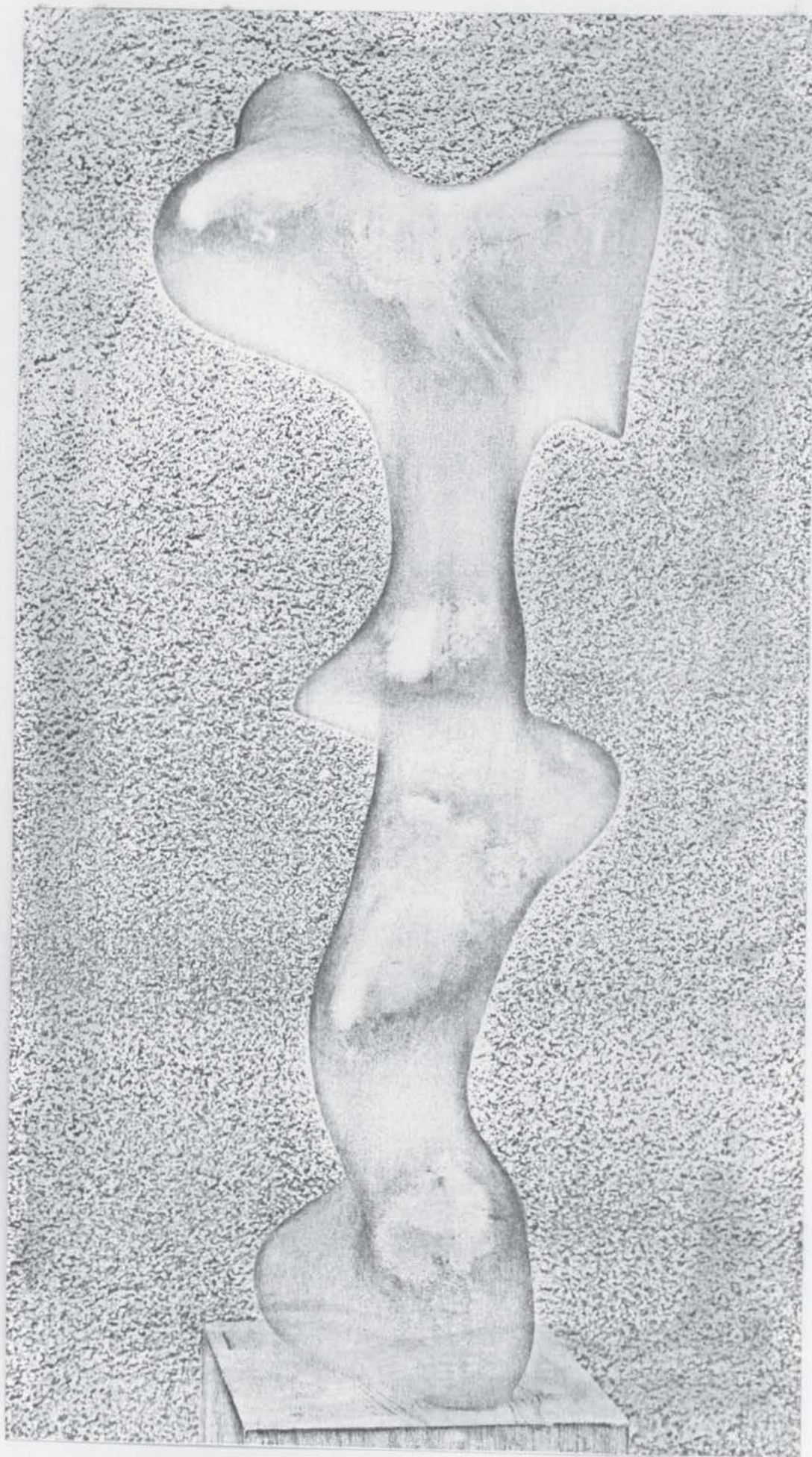
This interplay of surfaces, external and internal movement, and elastic yielding, can be found in almost all of the sculptural forms in the round, and is illustrated here in one such common example--Growth.

The most distinctive piece of this decade is perhaps the Growth of 1938, a white marble original in the Solomon Guggenheim Museum with three bronze versions. This is a subtler variation of the embodiment of vital energy already noted in the Crown of Buds; the energy no longer turns in on itself in endless repetition, but thrusts upwards into the light in rhythmic curves.⁸⁷

While Moore achieves attention by visual exploration of holes, depressions, texture, and ridges, Arp achieves it through a dominant external and internal movement, which is much more noticeable than

⁸⁶Carola Giedion-Welcker, Jean Arp, (Harry N. Abrams Inc., Pub., New York, 1957), p. XX.

⁸⁷Read, Arp, op. cit., p. 94.



XLVI

Growth, Jean Arp

Moore's. There is a feel for a flexible yielding similar to the resiliant-like coating of the Perigordian figurines, who seemed to be attempting to burst forth and reveal their true identity. Arp's inner life expands from the center core out, creating knotts and projecting bulges of growth, but does not give the impression of an extreme need to burst open--just merely enlarge itself. I am reminded of the appearance of hard protrusions popping out from the stomach of a pregnant woman in the art of Arp. You just ~~know there is something in-~~side growing the moving and patiently waiting until the moment when it can spring forth.

I made my first experiments with free forms.
I looked for new constellations of form such
as nature never stops producing. I tried to
make forms grow. I put my trust in the ex-
ample of seeds, stars, clouds, plants, animals,
men, and finally in my own innermost being.⁸⁸

As mentioned many of the environmental forms Arp refers to are constantly changing--seeds, clouds, plants, buds--while the forms from nature Moore refers to--stones, bones, mountains, cliffs, caves--are more stable remaining unaltered, except over an extended period of gradual erosion, decay, or transformation.

With Moore the central theme is the figure, with Arp it is (in his sculpture in the round) the semi-abstract representation of his idea toward growth and change in nature. Moore had definite limits or bounds he could not cross without loosing the figural interpretation, while Arp could relate growth to a multitude of objects, and that he did.

He humanizes the cloud, renders the leaf

⁸⁸James Thrall Soby, editor, Arp, (provided by the Museum of Modern Art, Doubleday & Co. Inc., New York, 1958), p. 12.

bud transcendent, and the star tellurian. There is no longer the dual idea "heaven-earth," but a single entity, which is Arp's art. In order to give birth to its creations he accepts those metaphysical terrors...⁸⁹

Arp referred to this metaphysical or growing process as a 'concretion', which is the result of the changes as well as the changes themselves.

Concretion signifies the natural process of condensation, hardening, coagulating, thickening, growing together. Concretion designates the solidification of a mass. Concretion designates curdling, the curdling of the earth and the heavenly bodies. Concretion is something that has grown. I wanted my work to find its humble place in the woods, the mountains, in nature.⁹⁰

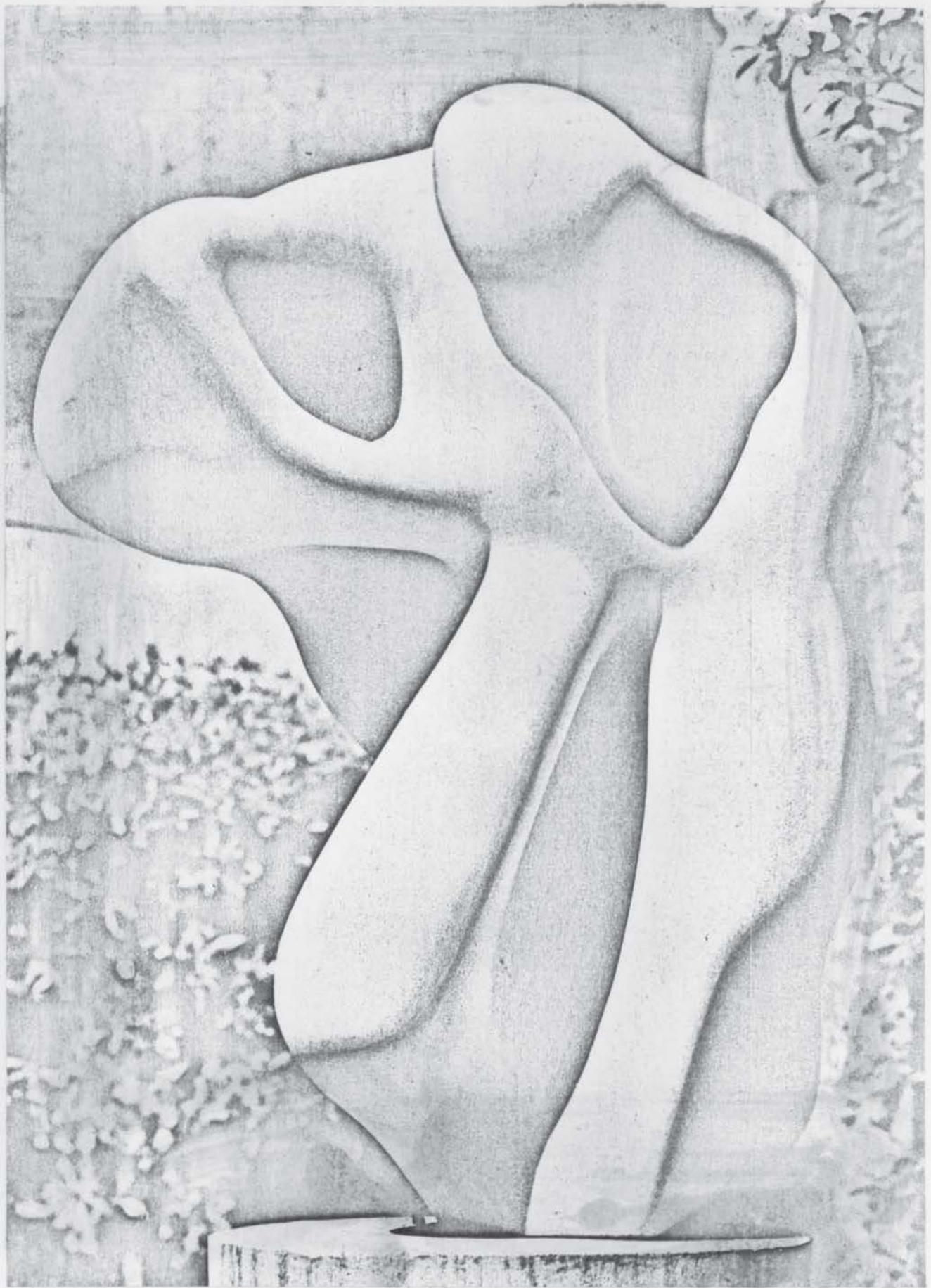
Arp gradually turns burlesque interpretations into the fusion of natural and human substance to create a new sculptural unity. "A one man laboratory for the discovery of new form,"⁹¹ Alfred Barr once referred to in speaking about Jean Arp. And he was entirely correct, considering the multitude and variety of innovations Arp has created on the theme of inner vitality and growth epitomized through nature. Nature to an artist who was very perceptive, and expressed both daringly and joyfully its plastic language of an evolving cycle, constantly changing and growing, and hence to be grasped only dynamically, never statically, was a hypnotic language which cried out to be noticed, to be represented.

Arp's sculptures, for all their arbitrariness, usually retain an anonymous quality: they are lost in space and in dream, and are directly connected with stones and trees. ...He creates

⁸⁹Michel Seuphor, Arp, (Universe Books, Inc., New York, 1961), p. 8.

⁹⁰Read, Arp, op. cit., p. 93.

⁹¹Seuphor, op. cit., p. 8.



XLVII

Human Lunar Spectral, Jean Arp

well-balanced, joyful pieces alongside those others that mysteriously emerge from long-buried forests and fairylands. This fantastic world includes "stones that are as though formed by human hand" or stones that are "exposed" in the landscape like foundlings.⁹²

Because of its ambiguity of form, Arp's work may also grow and change as a result of transformation in the mind of the observer. That is, the form may at one time appear as a bird, and then gradually grow into a cloud or plant as its view or attitude changes. This alteration causes the observer to become involved in the work, to concentrate on its 'possibilities'.

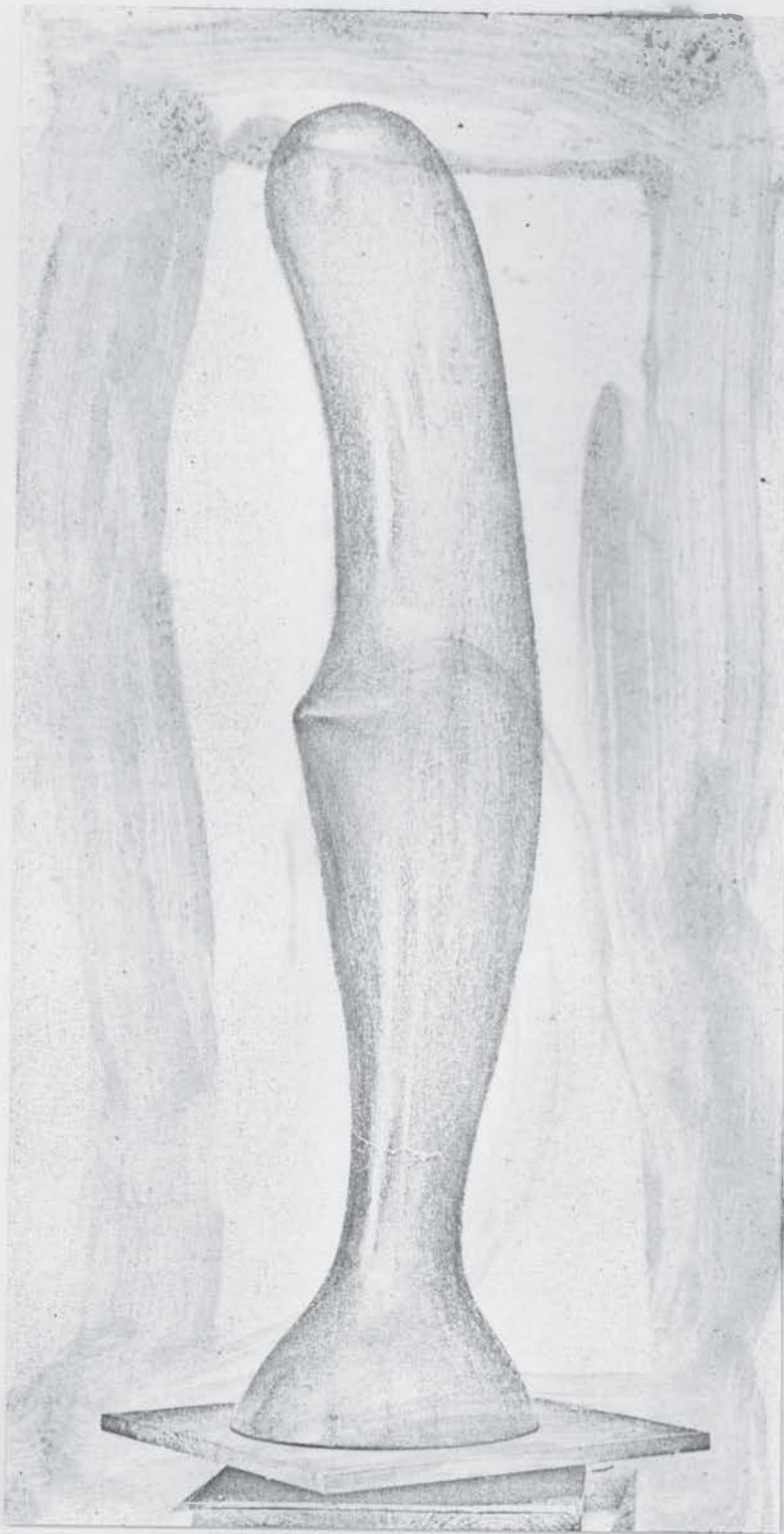
Works of art should remain anonymous in nature's great studio--like the clouds, the ocean, the animals, man. Yes, man must re-enter nature. "The spirit of growth and change," he says, "must be felt in the organic form and fused with the human." His sculptures are signs, condensations of nature.⁹³

Finally the growth of Arp's work is not within itself, but outwardly, how it affects others. This growth is the growth of becoming accustomed to its presence, because man is slow to accept something which is new and totally different; he must contemplate, judge, and become acquainted and accustomed to this innovation.

So it can happen that a great artist (Arp) will arrive at his full vigor at the start. It is not he who changes in the course of the years, but we. We get accustomed to his presence, we give him a better reception, imperceptibly he becomes a part of ourselves, and suddenly we discover that we are solidly with his work, that we belong to it. ... "Art grows on a man like a fruit on a branch," Arp once said. It is this natural growth which causes art to put its stamp on the life

⁹²Giedion-Welcker, op. cit., p. XXVII.

⁹³Giedion-Welcker, Contemporary Sculpture, op. cit., p. 110.



XLVIII

Thales of Miletus, Jean Arp

of an era, and to transform its spirit.⁹⁴

Arp had always appreciated seeing his sculpture in an outdoor setting; like Moore he felt that his work could relate, mingle, and be absorbed into its natural setting.

Towards the end of his life, in his garden in the Ticino, he carved large slabs of stone into circular shapes like millstones, pierced with his characteristic motives. They were made in this shape so that they could be rolled from one position to another, to vary the natural background....Arp loved this stone country, where his work merged insensibly into the natural background. There the organic growth of his work came to a final fruition.⁹⁵

The rhythms of ebb and flow which Mrs. Giedion-Welcker speaks about in her book, Contemporary Sculpture, are the undulations or vibrations so amply described in the sculpture of Arp. Visual movement results from the placement and size or emphasis of these undulations.

Jean Arp has exercised a stimulating influence on the evolution of modern plastic art. ...Movement is conveyed by the suggestion of growth into shape, or by the rhythms of ebb and flow.⁹⁶

Notice how in Thales of Miletus the introduction and placement of one small bulge changes the entire concept of the movement and the plastic quality of the piece. How would it appear without this outcropping, would it be more successful, or if it was placed higher or lower what would the result be? Now add five or six of these bulges and consider the problem of placement for the maximum efficiency of aesthetic movement and plastic flexibility

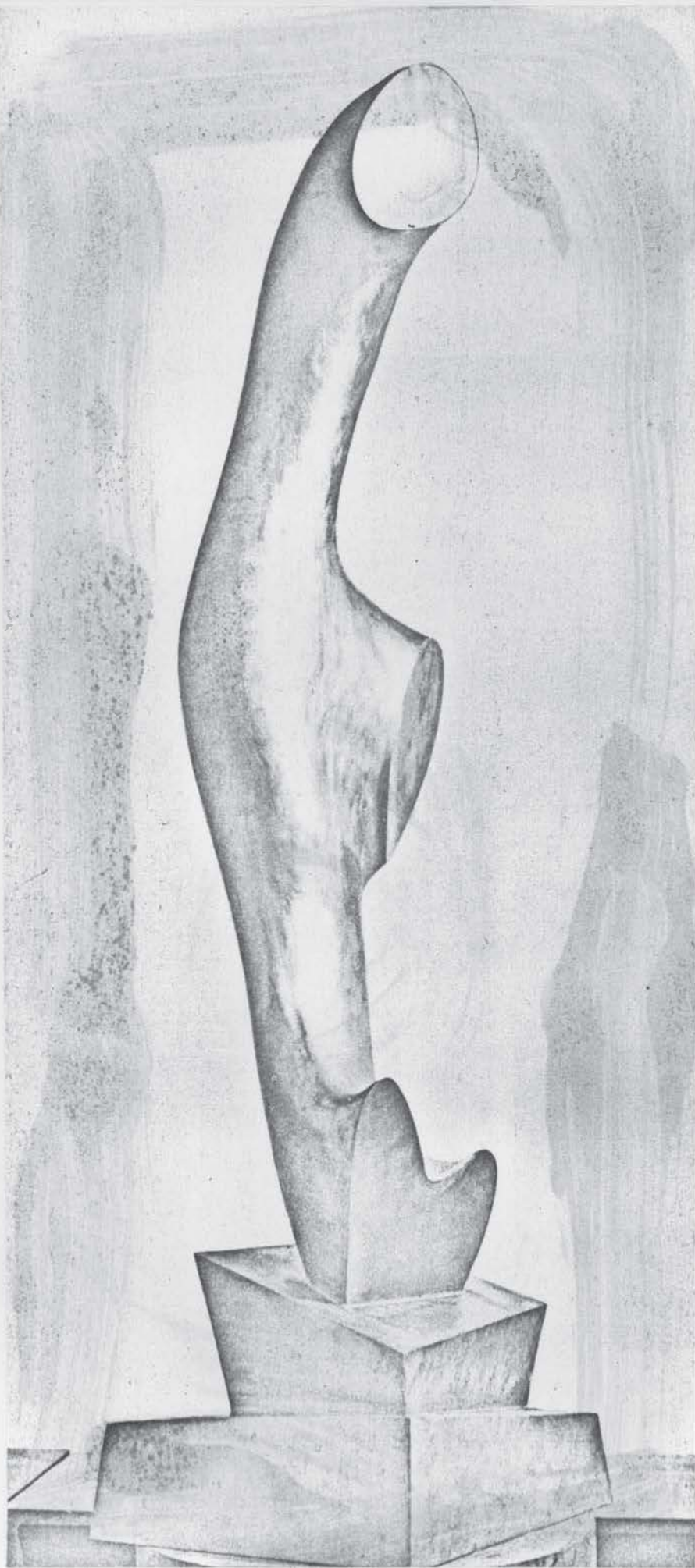
⁹⁵Read, Arp, op. cit., p. 102.

⁹⁶Giedion-Welcker, Contemporary Sculpture, op. cit., p. XIII.



IL

Torso, Jean Arp



L
Daphne, Jean Arp

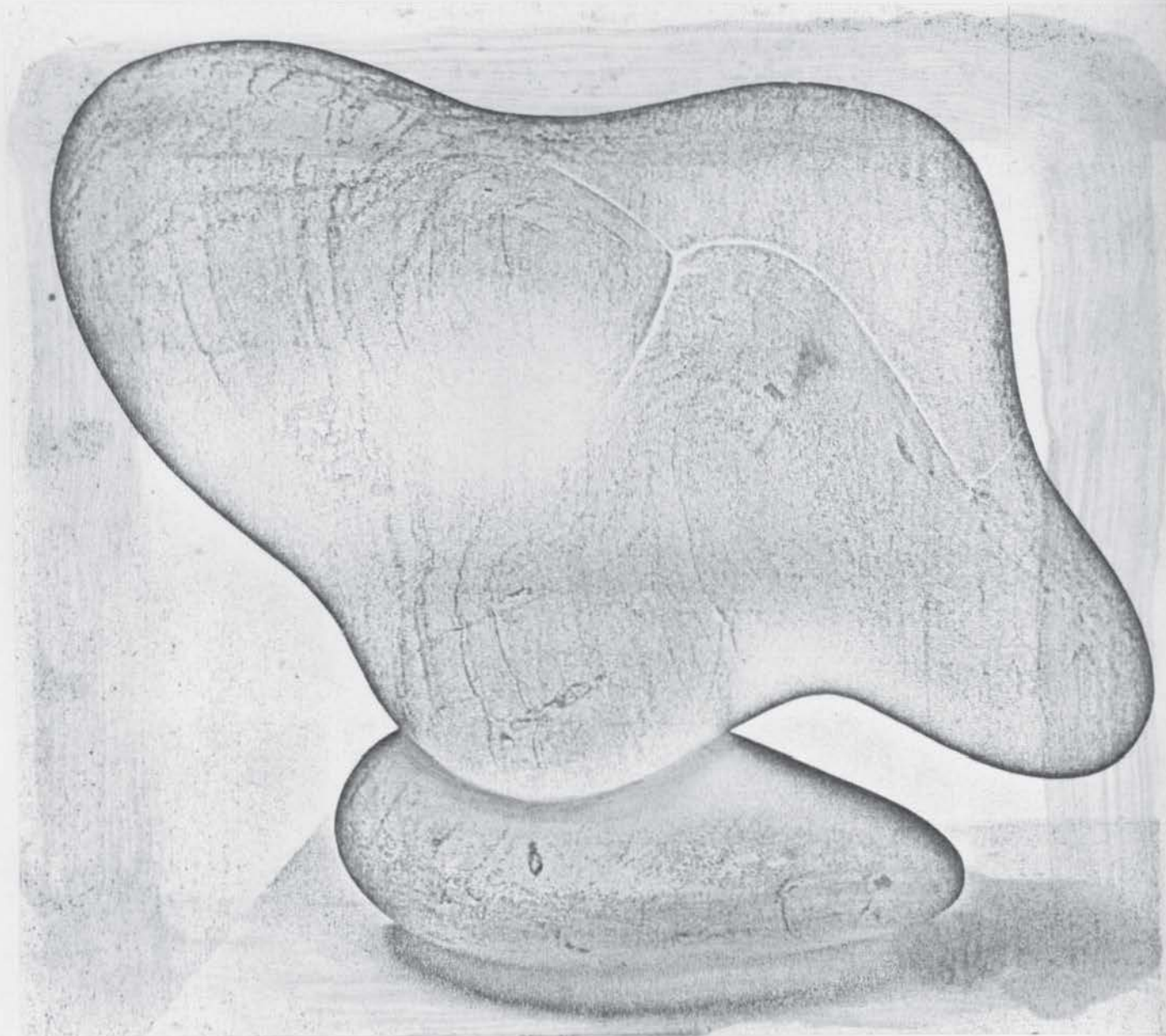
in the piece. This is the problem Arp has faced many times in his work.

The movement created in his work is also affected by the positioning of the form. This positioning can be changed by altering the total subject itself, or its relationship to the base. Consider for example if we bent the Thales of Miletus at a forty-five degree angle in the center; the visual movement of the piece would be changed entirely. This is the effect that has been achieved in Arp's Torso; movement has been created or increased by the flexing of the figure. It is thrusting one way and then the next, not stagnant in its stability, but held in a vicarious position of eternal stability.

Now let us weigh the problem of movement created by the association of the work to its base, providing it has one. The possibilities being, the work can be held by the base in an off-balanced position, whether slightly or extremely off-balanced, or it can rest on an uneven, free-form, angling, or flat base.

The latter is the case, revealed in Arp's illustrated work to the left--Daphne. Notice how the angling planes of the base create a thrusting movement in various directions, and how the subject rectifies this instability caused by the base by leaning back with the incline, similar to a man seated on a hill. Also notice how the dynamic movement at the base is contrasted to the long sweeping movement in the form. The base becomes an integral part of the sculpture in this case, as it often does in many other works completed by Arp.

The treatment of the base has today become an extraordinarily difficult and important problem in the presentation of a sculpture, and the base is to an increasing extent conceived of as a peripheral component of the work itself. Arp has often used parts of



LI

Stone Formed by Human Hand, Jean Arp

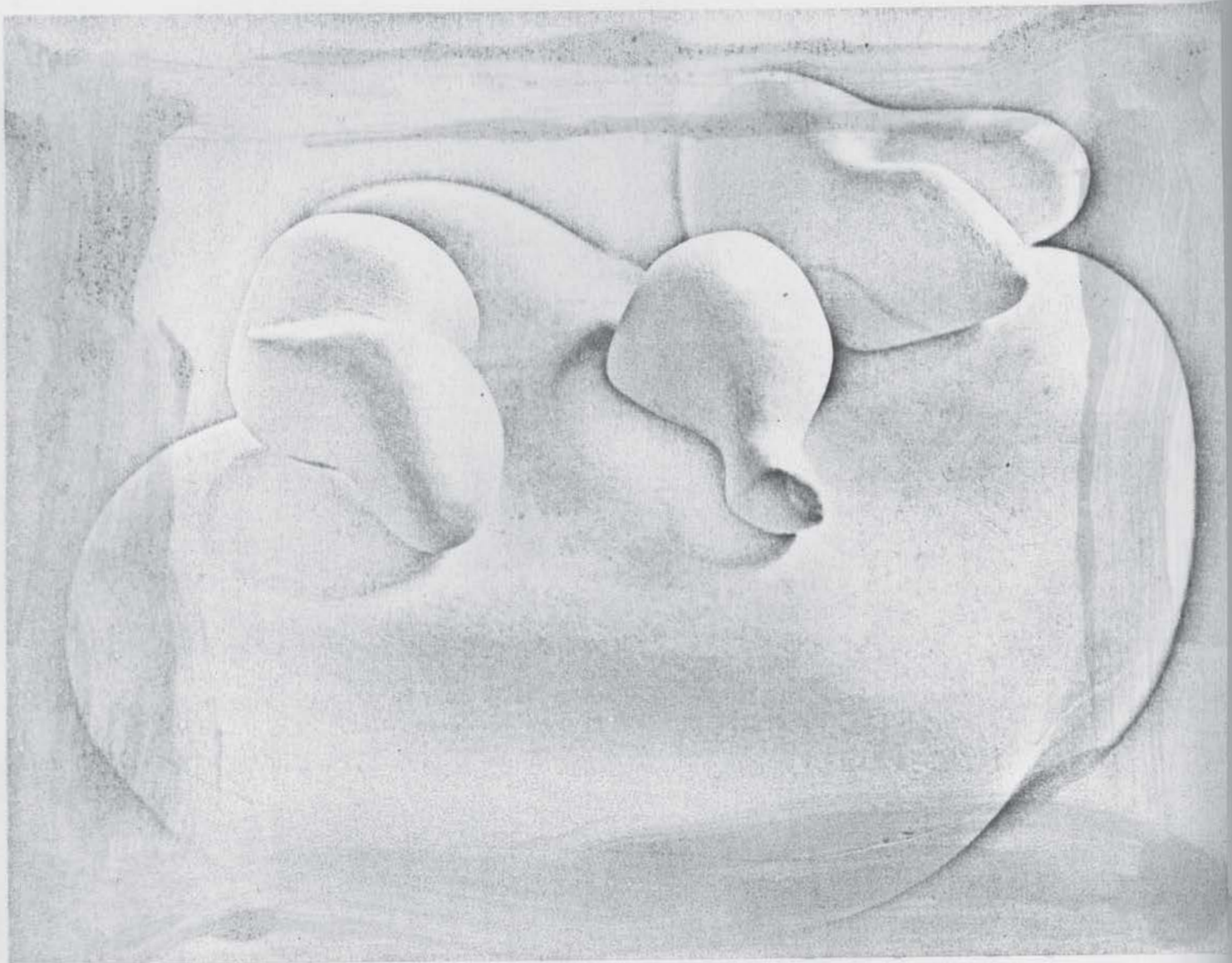
earlier sculptures as bases for new ones; in their new subordinate function they appear with completely changed proportional and tensional contrasts.⁹⁷

This subordinate substructure, which, as the quote indicates, could have been a part of a previous sculpture, is a peripheral component in Stone Formed by Human Hands. Its free form base, like the angular Daphne base, completely changes the movement within the piece. We are at once struck by the similarity of the subject to the base; the small foundation used as a stabilizer for the positioning and movement of the top piece.

Occasionally the previous arrangement is reversed in the art of Arp, and the smaller pieces rest on a larger one, which is a base only in the sense that it is the foundation or substructure for the objects resting on it. This is the case in Head with Annoying Objects, one example of this type. The movement is now one of the eye being carried around the large mass, stopping at the smaller centers of interest, or first noticing the isolated shapes, and then being carried away into noticing the massive underlying object.

Also, the separation of objects within the sculpture, as in Arp's Head, To Be Exposed in the Woods, Bell and Navels, or Figures, One Large and Two Small, completely alters the movement within the piece. The eye now jumps from segment to segment, with a tension or attraction, like a gravitational force, holding the components together. The various members also create a plastic quality which becomes unique in this type of separated, yet whole form. All the off-shoots combine to create one integral work of art, each possess-

⁹⁷Giedion-Welcker, Arp, op. cit., p. XX.



LII

Head with Annoying Objects, Jean Arp

ing a soft-bilowy effect resembling a cloud or inflated balloon.

The usage of segregated members in a sculpture, illustrated by Moore and Arp, has directly appealed to and influenced my attitude toward three-dimensional art. My final ceramic sculpture done during my graduate study is a two-piece figural form and was directly influenced by my findings while working on this thesis.

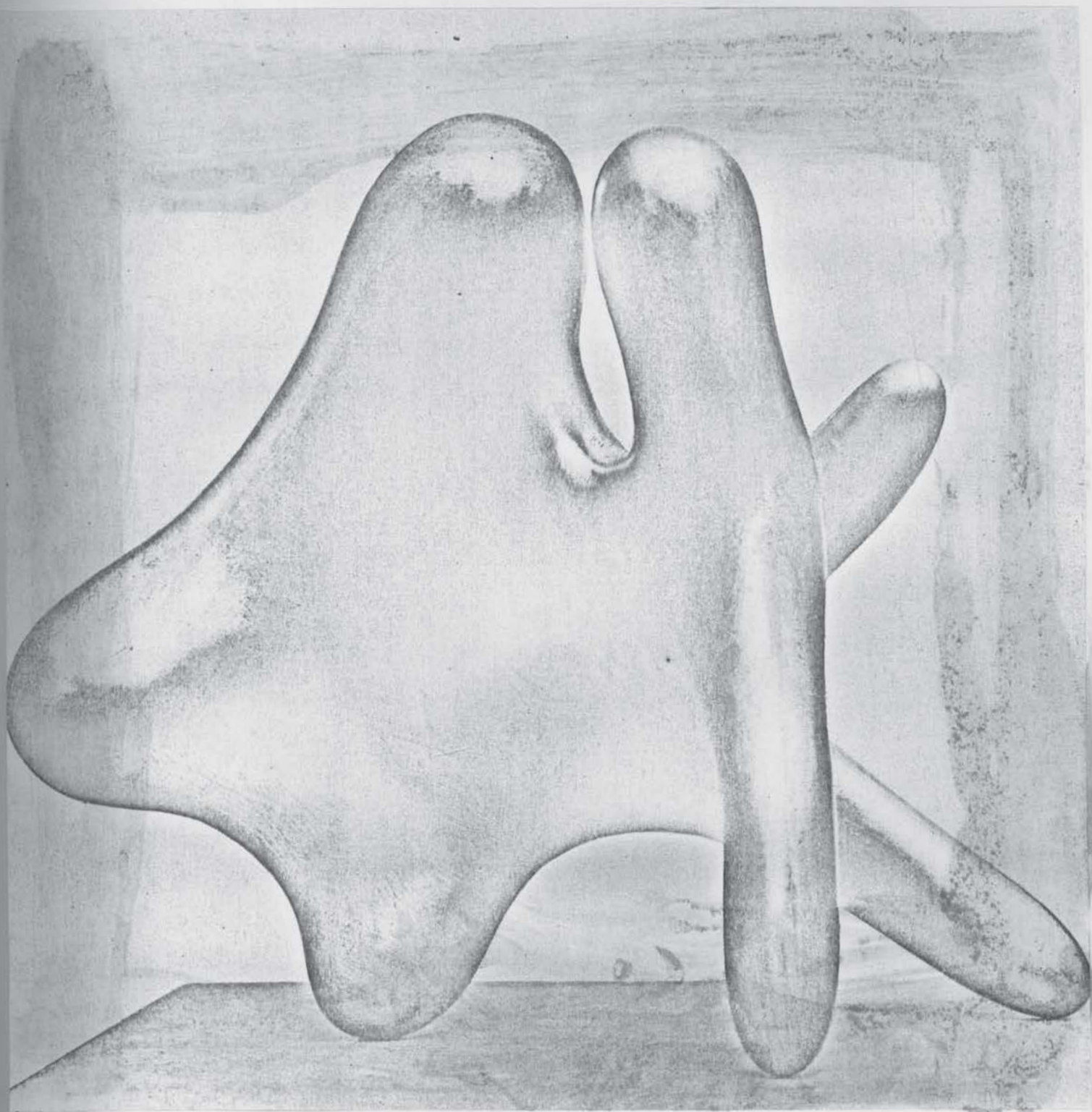
The last influences of Arp's work I will cover, before relating my work to his influences I have been describing, are simplicity and solidity. I am again combining two influences because of their inseparable quality and the difficulty of describing one without the other. This is due to the fact that the more compact, and therefore solid, Arp's work becomes, the simpler in form and content it gets.

The tension of a single line, the smallest detail of the form are supremely important. Because of this Arp's works speak such a clear language. His touching simplicity is sure to find a staunch supporter in any aesthetically educated spectator.⁹⁸

Having worked with simplicity, I can understand the meaning in the preceding quote perfectly; because the more economical a work becomes, the more value and importance there is placed on the minutest alteration, deletion, or addition. I have found it takes more aesthetic judgement and mastery to execute and complete a visually appealing work of art by using the bare essentials. Proportion, placement, size, uniformity, and style become much more critical, and more stress is placed on each one.

Arp's apparently straightforward touch conceals an incessant industry and an alert responsiveness to proportion. ...The

⁹⁸Seuphor, op. cit., p. 8.



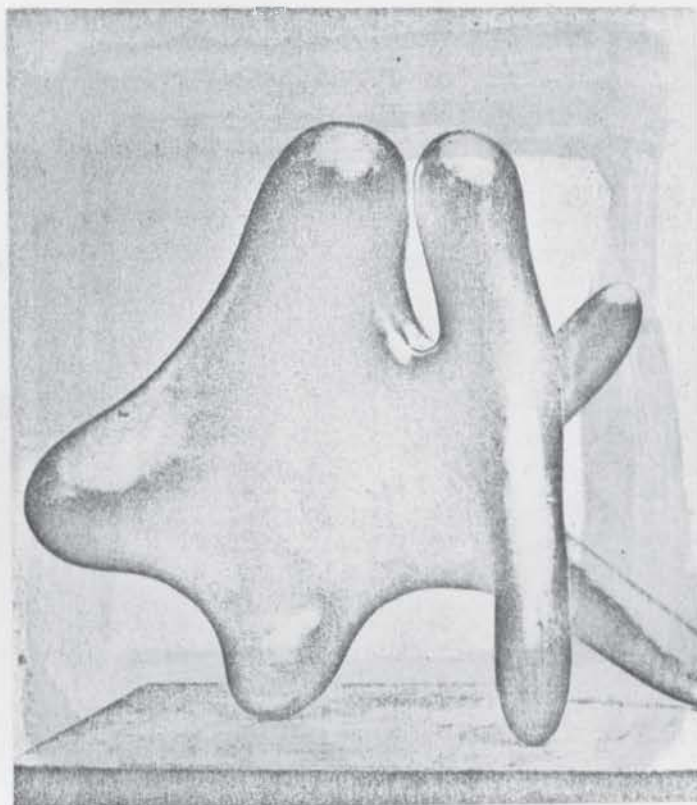
LII

Mediterranean Group, Jean Arp



LIV

Family Group, Henry Moore



LV

Mediterranean Group, Jean Arp

originality of his work lies in its uncompromising elementalism. This leads him to prefer essential forms, identical beneath their mutations, which he uses as symbols of pre-existing archetypes.⁹⁹

Because Arp's sculpture represents a kind of organic symbol, which is described in the dictionary as an object that represents a repressed complex through unconscious association, each form must minimally, through extreme simplicity, suggest or stand for a multitude of relationships man has had with his environment.

A perfect example of a symbol, or repressed complex, in Arp's work is his Mediterranean Group, which could symbolize a family group, dancing figures, cloud formation, microscopic organism, or numerous other objects.

Contrasted with this, (Henry Moore's Family Group), is the free conception of Arp's Mediterranean Group, which retains as the symbol of the family the basic mass, and then thrusts out in all directions, stretching and contracting. It is intentionally ambiguous.¹⁰⁰

Arp is ambiguous because of symbolism and extreme simplicity. A symbol is ambiguous in that it can represent numerous objects under the main theme for which it stands, for example the symbol "1" can be one of anything, or the symbol for male can be a male of any type, or the symbol for peace can be brotherhood, anti-war, harmony, tranquility, amnesty, and etc. A symbol is a universal understanding of a basic concept. Arp's work is the concept of organic representation via the symbol.

If we compare Moore's Family Group with Arp's Mediterranean

⁹⁹Giedion-Welcker, Contemporary Sculpture, op. cit., p. XIII.

¹⁰⁰Ibid., p. 150.

Group, it becomes apparent why I chose Arp for influencing the simplicity and compactness in my art. Arp's Group employs the bare essentials for expressing the concept of a family gathering, creating a soft delicacy yet counter-balancing tension in a plastic form. There is actually more movement in Arp's work than in Moore's, which is the reason for selecting this distinctive feature. The two works are as different as night and day, even though they retain similarities of organic quality and subject matter emphasis. I would collectively describe Moore's work as extending half-way from verity to nearly all the way in Arp's case.

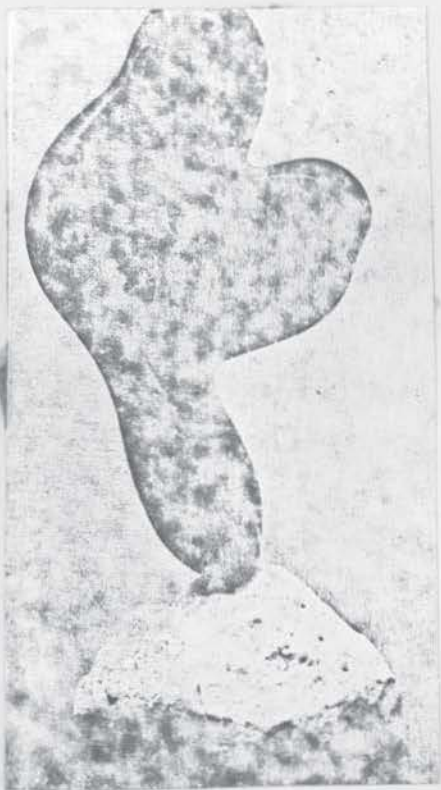
Compactness and simplicity are due to the fact that Arp does as little as possible to convey his idea, and obtains striking unity by allowing the air to circulate freely around his forms. In the following quote, Arp reveals his economy of working in stone:

A dead stone suddenly opens its eyes, and sends out swarms of singing glances. Sometimes stones are like children. They babble on and on, and the sculptor is only too willing to believe what they are saying. To enlarge a stone is difficult work. Stones that cling to the sculptor are dangerous; they obstruct his path to God.¹⁰¹

Finally Arp's sense of solidity or compactness is the result in treating the form as a solid flowing mass; very seldom does he pierce the subject like Moore does. This flowing quality is due to the lack of heavy texture or surface markings found in Moore's "stony" forms which often break up the motion within the motif.

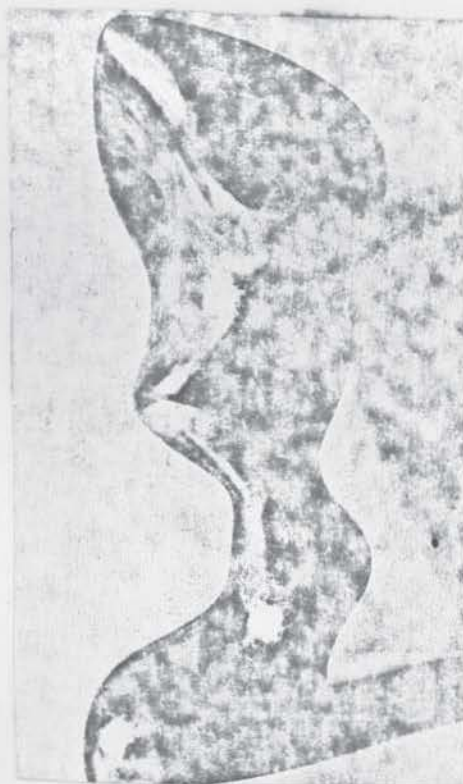
In concluding, the influences of Arp, like Moore, have had a profound effect upon my work, each in his individual way. They are

¹⁰¹Giedion-Welcker, Contemporary Sculpture, op. cit., p. XXVIII.



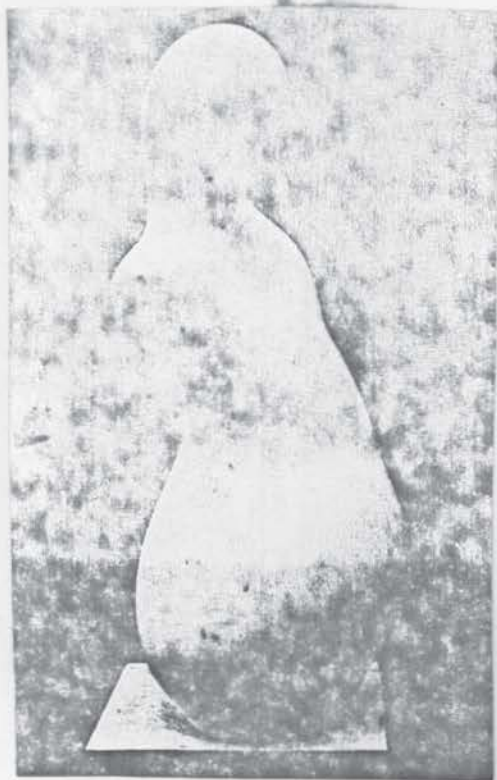
LVI

Leaf or Bird, Jean Arp



LVII

Tete Florale, Jean Arp



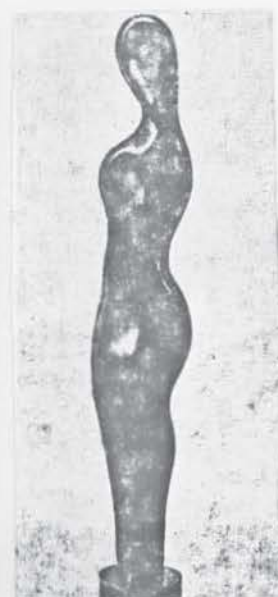
LVIII

Torso Fruit, Jean Arp



LIX

Winged Being,
Jean Arp



LX

Classical Sculpture,
Jean Arp

truly great innovators in the field of sculpture of this century.

"When Christopher Columbus, my pet, tried to sail to the East Indies 'the other way round,' he discovered America. When we tried to (sculpt) 'the other way round,' we discovered modern (sculpture). It now seems incredible to me that I should have taken so long to realize that the art of our century and that of the preceding centuries are entirely different things."¹⁰²

The most profound impact of the influence of these two artists upon my work is their direct relationship to nature, to the organic. Barbara Hepworth very amply characterizes the relationship of identifying with the organic.

I stood in the corridor almost all the way looking out on the superb Rhone valley and thinking of the way Arp had fused landscape with the human form in so extraordinary a manner. Perhaps in freeing himself from material demands his idea transcended all possible limitations. I began to imagine the earth rising and becoming human. I speculated as to how I was to find my own identification, as a human being and a sculptor, with the landscape around me.¹⁰³

There is no doubt that both Moore and Arp have caused many other sculptors, including myself, to examine nature and life more closely. I feel Moore's and Arp's influence has only begun to show its full effects. Their work continues to reveal unending meanings of symbolic value; their myth, their cosmic universality, and their flexible ambiguities allow a constant search for the natural and the metaphysical.

In my opinion, you see, you should be able to find unending explanations and meanings in a sculpture--not just one obvious inter-

¹⁰²Soby, op. cit., p. 16.

¹⁰³Read, Arp, op. cit., p. 185.

pretation, you immediately see. Because if that's so, then I think you quickly lose interest in the sculpture, or in anything else.¹⁰⁴

-Henry Moore

Moore's work has remained pliant in meaning due to his strong sense of visual exploration, which allows for new discoveries through this penetrating examination of his forms, and also because of his representation of the collective properties of nature. At the same time, Arp's flexibility of meaning is the result of the implied organic growth within his work causing movement and change in his plastic forms.

The influences of visual exploration, monumentality, truth to material and relationship to nature within Moore's work will be directly related to my work in the next chapter, as will Arp's organic growth, flowing movement, plastic appearance, simplicity, and solidity.

Moore and Arp have arrived at complete unity by accepting and exploiting ambiguity of form to its fullest extent--which may be the secret of being modern.¹⁰⁵ Even though their work is considered ambiguous, it is definitely not non-objective, for every work they have completed there is a creedal analogy to reality even though it may sometimes be symbolically, mythologically, spiritually, or ideologically revealed.

(Modern) sculpture is really less abstract than it appears to be. For if the new language of sculpture has discredited the traditional notion of the 'subject', this same language has nevertheless proven capable of translating ideas, emotions and feelings formerly subject to the old principle of the allegory and now expressible through the power of form alone.¹⁰⁶

¹⁰⁴Paul Waldo Schwartz, The Hand and Eye of the Sculptor, (Frederick A. Praeger, Pub., New York, 1969), p. 215.

¹⁰⁵Ibid., p. 221.

¹⁰⁶Jean Selz, Modern Sculpture, (George Braziller, New York, 1963), p. 249.

Moore and Arp have developed their creative potential to its fullest extent by expressing the entirety of their attitudes and concepts of the world through the mature and enduring work they have created.

In order to find the highest reach of the idea of man we have to look beyond personality; and the totality of expressions of the individual is but the synthesis of the collective idea. These collective ideas condensed and synthesized by the individual genius are precisely those that are expressed in the masterpieces of art.¹⁰⁷

I respect the knowledge and innovations these men have endowed to the art of man, and I am proud to utilize and profit by the influences which have affected my attitude toward art. Their creative genius has truly provided masterpieces for the world to enjoy.

¹⁰⁷Henry R. Foote, Arts Place in Education, (G. P. Putnam's Sons Inc., New York, 1937), p. 107

CHAPTER V

DISCUSSION AND PRESENTATION OF MY PERSONAL WORK AS RELATED TO THE AESTHETIC INFLUENCES OF THE ART OF THE AURIGNACIAN-PERIGORDIAN PERIOD, HENRY MOORE, AND JEAN ARP

Although my work was not immediately and directly affected by the artists previously mentioned, their art became a dominant factor as a result of the need to seek out influences. By incorporating, in a personal way, various aspects of aesthetic quality appealing to me, I could create from a combination of memory and imagination. That is to say, for example, when I began to develop a resemblance to prehistoric art in my sculpture, I began to study various prehistoric works, finding and profiting by the artistic standards of certain pieces which aroused and stimulated my creativity.

As an under-graduate, I had been swayed mainly by two influences, nature and Henry Moore. Upon entering graduate school, I pursued a development of my work as it was effected by nature. Not taking sculpture, excluding ceramic sculpture, until my third quarter here due to the limitations of courses offered, I worked on developing the organic quality of nature through ceramics, printmaking, and painting, being mainly concerned with a two-dimensional representation of the texture found in nature in printmaking and painting. Also, in painting I dealt with holes in solid objects and curves which later appeared in my sculptural forms.



A



06 • 310 •

B



06 • 310 •

D

In my first ceramics course, I developed a style of pottery reflecting the aspects of nature in four main ways. First, all the organic pottery, in contrast to my more traditional pieces, contains a type of foot that could be related to the roots of a tree or other plant, helping to convey a feeling of growing up out of the ground or base, (see A). I initiated this characteristic in my ceramics as a result of wanting to express my forms organically.

The second aspect of my work, which applies to five works completed during the first quarter, is that of piercing the form. This penetrating design reflects the honeycomb appearance of beeswax or wasp's hives, or the catacomb appearance of worn cliffs, and later influences my pierced sculptural forms. These works contain both an inner and outer shell which allow the openings to reveal the inner structure, (see B, C, & D). Texture, although not always incorporated, played a decisive roll in affecting my later ceramic sculptures, especially the ribbed throwing marks found in most of my work.

The fact that the pot is shaped like a figure; foot, body, neck, and lip (head), helped in causing the evolution of my art into a figural interpretation, in my later sculptural forms.

Third, the depressions and ridges found in nature's objects are incorporated in my pottery, (see F). The deforming of my ceramics came about as a result of wanting to do more with the form than just throw it on the wheel; I have always liked the inter-play of dark and light areas on an object, and therefore, created areas to catch the light and the dark. These undulations like texture are exploited in



E



F



G

the majority of my works.

Finally, I was affected by the dormancy and growth found in the out-of-doors and dealt with these aspects in four of my works. I created two pieces reflecting the dormancy contained in nature, (see E), by cracking and breaking fragments of bone-dry clay which was mounted on a trunk-like stem and then firing it. The two pieces revealing growth in nature, (see G), are characterized by color, bud-like protrusions, and flower-like stamen. These were the only colorful subjects that I worked with, the rest were earthy or white in color.

Many of these characteristics later appear in both my ceramic sculpture and my wood and stone sculpture. Because the influences of the art of prehistoric works, Henry Moore, and Jean Arp are closely tied to nature, the transition from influences of nature to their persuasion came about very naturally. Also, my desire to specialize on one particular form led me to search for ideas and answers to my problems. Gradually my pottery developed around the theme of the figure. I began looking at artists' works which utilized the figure, among them Moore, Arp, and the Aurignacian-Perigordian sculptor. Once the figural form became dominant in my pottery, the transition from ceramic pottery to ceramic sculpture, with the influence of my instructor, came quickly. There are two pieces which I feel represent a transition from my pottery to my ceramic sculpture. They are figurative interpretations, and are pots only in the sense that they have lips and could possibly be functional, which, I feel, is one dividing line between a piece of pottery and a piece of sculpture, (see H & I).



H



I

Both pieces reflect an attitude found in Moore's work, even though at the time, I was not aware of the similarity. Also, the fact that these pieces are joined thrown forms makes them more sculptural and less pot-like because of their complexity and assymetrical organization. As an undergraduate, when I first attempted joining two or more pots, it immediately reminded me of figures. I had it in my mind that I would later create a more descriptive figural interpretation in the form of a sculpture.

The first completely sculptural ceramic piece I attempted reminded me of the prehistoric figurines because of its proportions and simplicity, even though it comprised two joined figures, (see J). I began looking at prehistoric sculpture in the library, but became discouraged because of the sameness and small amount of illustrations I found. It was not until I found Graziosi's book on Palaeolithic Art at the University of Illinois, which occurred sometime after my change to a further Moore-like appearance, that I was satisfied with my knowledge of prehistoric sculpture. If I could have found this book sooner, I probably would have done a whole series on the influences of Palaeolithic art.

Initially, I thought I would do my thesis on the prehistoric influence, but later decided it did not reflect upon the totality of my work and could occupy only a part of the influences affecting my work.

This first ceramic sculpture, I found most nearly resembled the Balzi Rossi Figurines described and illustrated on pages 37-39, even though it lacked the female descriptive qualities evident in those



J



• DEC 70

K



• DEC 70

L



M

prehistoric works. Although proportions differ, there is the same swelling hip and buttocks region which tapers down to a footless base, the same lack of arms, and the same featureless and roundish head. The second form completed is similar to the first, (see K), except the figures are completely joined at the waist, and the dividing line of the figures runs through the hip-buttocks region. I like the proportions of the heads to the bodies better in this work, which denotes not only a head, but a budding quality found in many of Arp's works.

The next work completed, (see L), maintains the same symmetrical quality as that found in the Venus of Lespugue on page 25. It is formed from three stacked ovoid shapes diminishing in size in contrast to the spherical shapes of the Venus. Both forms again have a swelling hip-buttocks region, however, the Lespugue Venus is not symmetrical from all angles as is Neo-Palaeolithic #1 (see L).

My nearest direct association to a Palaeolithic venus is Regression, A Prediction, (see F), which is linked to the Willendorf Venus, (see pp. 32-33). The proportions are very similar, and upon completing this work and perhaps subconsciously as I was working on it, I thought about its relationship to this popular Venus. I intended to represent a Venus to express my feelings and prediction of present-day and coming art which is a regression to the far-off simplicity of the prehistoric artist. The Regression, A Prediction is a symbol of this regression and purification of aesthetic values in art, and does not mean it is on a down trend.



N



O



P



Q

The next ~~work~~ completed in chronological order is the two-piece Woman, (see N & O), which has a similarity to Arp's Venus of Meudon and the prehistoric Venus of Modena, (see pp. 82-3). The Woman has the same solidity as the two pieces mentioned with the exception of the hole which accentuates the pubic-buttocks area, (see N). I was reminded of the muteness of an idol upon the culmination of this particular subject, which has also been echoed in Arp's Idol, 1950. The head, as is the case in most of my ceramic sculpture, is an upside-down thrown vase, with the center being a melon pot, and the hip area two joined bowls. The work is symmetrical except for the hole and the navel-depression which distinguishes the front from the back.

The last standing sculpture greatly resembling Aurignacian-Perigordian sculpture is Marriage, (see P). These figures, lacking the massive hip area, are both similar to the Chizzoa Venus described on pages 27-28. The two figures have the same slight depression signifying the waist area as is found in the Venus, although the necks are more elongated. The heads tilt forward facing in towards each other and the bodies are slightly bent just as we find in the Palaeolithic Venus. The figures in Marriage are joined at three areas signifying uniting by God, man, and love. Their reverence and emotion is conveyed only through the positioning of the bent heads and joined appendages. Because of their lack of facial description, we are left to ponder their attitude and feeling during that frozen moment.

The relief Stooping Woman, (see Q), is the final work executed

which has a direct relationship to the Palaeolithic works. It has the same geometric dividing of the body as does the Venus of Lespugue found on page 25, while its proportions largely resemble the Gagarino Statuette c, we find on page 35. Both are more elongated, less massive, and with legs dividing at the knees. The Stooping Woman was formed from thrown pieces cut in half, with the exception of the head, giving it a flattened back. The ~~glazing of separate areas~~ further increases its assemblage-like construction, and the lowering and raising of opposite breasts and knees helps to counter-balance movement within the piece which creates a subjective "C" line carrying through the work.

Aurignacian-Perigordian Art has certainly had a direct and dominant influence in affecting the simplicity and creativity of my art. Just as when I first looked up examples of the work of Henry Moore and was amazed to see the resemblance of my work to his, so has the similarity of prehistoric sculpture amazed me. I had completed all of these works before relating them to examples I have shown from various prehistoric books. I did not work with the intention of having my works resemble any of the previously cited examples. Keep in mind that the examples I have shown you in relating to prehistoric sculpture are more specifically linked than the examples to come, however, the prehistoric influence does not end here. It will always leave a notable impression upon my work, which may possibly become more apparent in the future.



R



S



Work as related to the aesthetic
influences of Jean Arp

I would like to note at this point that it is extremely difficult to divide my work into catagories as being influenced by various artists, however, I will group them according to the characteristics which are more noticably like the qualities of a certain artist.

As noted earlier, Arp's work is more feminine than Moore's and is characterized by a smoother, softer surface with movement, solidity, simplicity and a plastic quality being more dominant. I have therefore, separated my works which are characterized by these various qualities, and will discuss them in this section.

The first work, Five Standing Figures, (see R), is a wood sculpture which has an undulating plastic quality very much like Arp's Human Lunar Spectral, (see pp. 91-92), even though the proportions are different. There is a compactness and smooth surface generally found in Arp's works. Although complex in subject matter, the group is rendered quite economically with an ambiguity distinctive of Arp's pieces. There is a growth trait conveyed in the bud-like heads and the vertical plant-like quality of the figures. Due to the compactness of the group, a tension results in movement from individual to individual, ultimately creating a rotational motion within the forms.

A second work creating a rotational motion is Spinal Twist, (see S & T), which very simply transposes this idea. This is the only piece under the grouping of Arp's influence which contains piercing, a fact that is seldom found in Arp's art. The head is "Moore-ized," however it has been put under this group because of its smooth plastic quality, simplicity, and dominant movement. This same twist, although



U



V

more organically characterized, can be found in Arp's Growth, (see p. 88-9). A subjective line carries from the eyes-nose region, to the arm, to the hip, and then to the ground helping to unify the piece.

The next two pieces have been included under a relationship to Arp's works largely because of dominant movement other than of a rotational nature.

The first work, Back Flexing, (see J), is a combination wood and ceramic piece which forms a curved vertical thrusting movement. Like Arp's Torso, (see p. 95), there is a thrust first forward and then backward each counter-balancing the other. Also in this work a subjective line carries up the legs connecting with the neck and finally the head. Because of the large white ceramic area, the dark walnut head does not become overpowering. This was my second work out of four ceramic sculptures dealing with movement. The first was the preceeding Spinal Twist, and the third and fourth are Playing, (see V), and Enjoying the Sun, (see OO). The tension of flexing is further heightened in this piece by the merging of the rib marks from the body and the legs at the crotch drawing more attention to the bend in that area. Also because of elongation the figure appears to be stretching as much upward as backward, and is stabilized only by the fact that the head is much smaller and lighter.

The second sculpture, Playing, (see V), utilizes a pulling movement from the central joined arms, putting emphasis on the stress and tension of the arms. This counteracting thrust can also be found in Arp's Mediterranean Group, (see pp. 102-104). Again the figures are very simply described and have a rubbery plastic quality like the pre-



W



X

vious work even though it has been done in ceramics. The tilting-back of the heads helps to increase the leaning movement, and also widens the inverted-arched opening at the top.

The following two works have been classified under Arp's influence due to their solidity and simplicity, (see W & X).

The Clown, (see W), is a work which obtains its gayness as much from its form as its color. The proportions remind me of a toy punching-bag clown which used to stand in the corner of my room as a boy. This work very well exemplifies that I am more interested in total form than details. I attempt to use the bare essentials in conveying my idea, which allows the form to be free of trifling details. I also like the ambiguity contained within the piece--the observer can assume at any position he is looking at the front, side, or back--therefore he has not been cheated at seeing only one side at a time. This work has a light and vivacious quality much like that found in Arp's Head with Annoying Objects, (see p. 100), which contains an outer bulging as if filled with air.

Because of its unusual position, Execution, (see X), prompts the witness to feel, from association, the subject's hands, which are non-existent, are bound up behind the back. Emphasis has also been put on the elongated neck which will be severed from the head, and the massive buttocks area which is strenuously supported by the forehead and knees. Its compactness and simplicity, I feel, could easily be related to Stone Formed by Human Hand, (see pp. 98-99). Both have a diagonally positioned mass and both are supported precariously on the small area which rests on the ground, however the similarity ends at this point.



Y



Z

The last work I will discuss as related to the work of Jean Arp is a tribute not only to him, but also to two additional great sculptors--Michaelangelo and Moore--and has been appropriately entitled A Tribute. A Tribute, (see Y & Z), is not only an honor to these great artists, but to the greatest Artist of them all, our Creator. The subject matter is the same as Michaelangelo's Pieta as well as the medium, but the similarity ceases there. When I studied the marble block, I thought what could be the most appropriate form to render in this permanent material, and at once the idea struck me, a Pieta, of my own style. After the block was turned diagonally and the bottom corner flattened, I ambitiously began my work, adding a chip for the head which I could not visually fit into the block. If you examine Michaelangelo's work, you will see that the rendering of the subject matter is quite different. In my work, both of Mary's arms are beneath the Christ helping to widen the support for him which could not have been achieved with drapery due to the limitations of the stone. The right arm of Christ also runs down limp between Mary's knees with the legs hanging down from his supported knees. The base is much smaller than Michaelangelo's work and detail has been eliminated. The style of the work is a cross between Arp and Moore, however, it gives way to the more feminine softness and delicacy of Arp's style. If we examine each of Moore's and Arp's works in stone, Two Forms, (see p. 64), and Head with Annoying Objects, (see p. 100), we can see that the smooth curving plastic quality in these pieces is very much like the surface of A Tribute. This work, as well as some of my other works, I think could be successful in a monumental size even though it is only fourteen inches in height.

As indicated earlier and now illustrated to you through pictures of my work, the simplicity of form, solidity, dominant movement, plastic quality, and organic growth so significant in Arp's works have definitely had a profound influence and effect upon my work. I feel if I had not known the works of Arp, as well as Moore and the Palaeolithic sculptor, my work would not have been as effective.

Work as related to the aesthetic
influences of Henry Moore

I have saved my work influenced by Moore until last because it is of the most quantity and most varied. I have divided the work into two main categories as related to Moore's standing and seated or reclining figures. I will also discuss some culmination pieces which cannot definitely be classified under any of the three influences mentioned, although they certainly reflect influences from each one.

Moore's work is characterized as being more monumental, bold, textural, and outright masculine when compared to Arp's work, and therefore, the works I will be relating to have these particular qualities in common. Like Moore, I have exploited the human figure, although I do not work exclusively with the female figure. I have a tendency to lean toward the textural quality as found in most of Moore's work. However, I let my subject matter interpret the surface for me. I also prefer the holes and visual exploration generally found in his work, as well as an earth-like appearance, especially that of his Two-Piece Reclining Figure, (see p. 60). I only hope that I will some day be able to work in the monumental size that he has achieved.

The first three works I will relate to are pieces which make a



AA



BB



CC

social statement of one form or another, sometimes being the case with Moore's creations. Each is a standing figure, with the last standing on fore as well as hindquarters. However, this is definitely all they have in common as far as subject matter is concerned.

The first work, Nudity, 1901, (see AA), is a woman with a 1901 vintage when speaking of proportions, style, and appearance. The piece is a social statement because nudity, especially public, in 1901 was largely frowned upon, and to create a stern, honest, and forthright woman of this dignified age in the nude was something that was not done. The work can, on the contrary, be successful today due to the freedom caused by more emphasis on liberated self expression of opinion and thought concerning nudity and sex.

If we examine the facial description of the woman, we can see that the deep eye depressions convey a harsh expression found in the face of the Brassempouy Venus, (see p. 23), even though there are no more facial details other than the nose and mouth depressions. This type of facial stylization can sometimes be found in Moore's figures, (see p. 53 and 71). The work has a relationship to the earth, like Moore's art, by the fact that the waist indentation forms a flat surface like the top of a butte from which rises two stone-like breasts capped by the head which ties the two separated breasts together.

Soldier, (see BB & CC), is one of my few pieces having an angular geometrical design; the sole reason being to represent stripes or chevrons, and at the same time the arms in the position of attention. The rigidity of the figure, with the legs together and standing erect, is heightened by the hole in the stomach region which contains an inner layer pierced by smaller openings. The depression around the holes



DD

EE



FF

cause them to become more noticeable, and at the same time create a feeling of an impact. The bulge at the back and small opening is where one fragment has carried through.

The last work making a distinct social statement is Evolution, (see DD & EE), a half-human, half-ape subject which represents the transition between man and monkey, never really found other than by speculation. Because of its position, the form suggests an animal creature which becomes a mythical figure due to its ambiguity, which is similar to the case of Moore's animal-like heads of King and Queen, (see p. 58). The head, one of many formed by a hole representing both eyes and forming the bridge of the nose, could imply either human or ape. The two openings in the chest-waist area create an aesthetic design quality, while at the same time symbolizing the eyes of mankind and his search for his origin.

Developed from the theme of Moore's Mother and Child series, the two-piece Guidance and Protection, (see FF), represents the security and assurance a mother can provide. This fact is indicated by the gestures of each member, which I feel partially developed as a result of an English paper I did on the implications of gestures in art. The mother is leaning forward, glaring defiance along with bewilderment at the world about her, while the child looks up meekly and earnestly at his defensive mother. This age-old theme of motherhood protection has been reflected consistently through the years, and has now left its impact upon my work.

The last work in the standing group, excluding the culmination pieces, is Conversation, (see GG & HH), which is an off spring of Companionship and Kissing, (see p. 116), each being two-headed.



GG



HH



II

Again, gesture becomes of primary importance in this work, with the turned heads indicating conversation. Although the figures are combined, their lack of visual eye contact tends to isolate them. The right figure could be listening or he could be day-dreaming, oblivious of what is being said. This same characteristic is found in King and Queen, (see p. 58), who could either be talking or lost in their own thoughts; they are very near yet very far away.

Conversation is one of my few sculptures which utilizes the root-like foot characteristic of my pottery. Its mushroom-like shape further increases the organic quality of the piece along with the glaze and the spiraled rib markings.

The standing figures occupy a definite place in my art forms, influenced partially by the standing figurines of the prehistoric sculpture and those of Henry Moore. Even though I enjoy doing standing forms, I think I am not as partial to them when compared with the reclining or seated subjects. This is because of the greater flexibility of positions and renderings which can be achieved with these forms.

This next group has resulted from the influences of Moore's renderings of the seated human form. These pieces certainly have a tendency to be more monumental than my standing figures, and especially more masculine and earth-like.

One of two reclining figures completed, Reclining Figure #1, (see II), is an ambiguous piece which can be interpreted in various ways. The hole over the chest could imply one arm, bent at the elbow with hand resting at the hip and the chest to the front, or it could indicate two arms joined and arched forward directly over the chest. The hole at the end can be interpreted as separating the legs at the ankles,



JJ



KK



LL

one over the other, or a tapering off of legs side by side. The two rounded areas of the chest-arms and hips-legs repeat the design of a depressed region within the spheres which eventually carries through to the opposite side. The work is both symmetrical, along its axis, and assymetrical, front and rear, as we sometimes find in Moore's reclining figures, (see p. 65).

The first seated figure I will discuss, Earthy Relationship, (see JJ & KK), is the largest, (33"), of the group of seated forms. It is different in that the lower feet have been omitted, and a large opening divides the waist from the fore-legs. Its position, as are all the rest of the seated forms except Enjoying the Sun, (see OO), is basically the same as Moore's Seated Torso, 1954, although it lacks the arms and distinct legs found in Moore's setting. The finger markings in these pieces help to relate to the stratification of rocks worn by water and wind, while the paddle marks in the opening and on the top can be associated to the cracked layers we find when cutting into most rock. I think I like best the works which are closely related to the earth, and which reflect geological features as this one does.

Differing in that all the legs are included, the knee is double-jointed, and the hole dividing the thighs and waist is much smaller than the preceeding figure, Monumental Work, (see LL), is my most appreciated seated form. The rib markings are most dominant in this piece, and the rich yellow-brown iron glaze enhances the earthy quality of its appearance. I feel that this work, along with Stony Seated Form #2 best resembles Moore's landscape sculpture, (see p. 60), even though they are still a long way off from my ultimately desired glorification of natures' true organic appearance, which I think Moore



MM



NN



OO

has come the closest, of any artist, to representing.

In Monumental Work, I wanted to achieve a tension created by the stretching of the ligaments between the double knee, which helps one to relate to an inner bony structure and the pliability of the flesh and muscles. This same joint-like stretching can at times be found in the work of Henry Moore, among them Reclining Figure, 1956, although I was not aware of this fact until after I began my paper and after extensive study of Moore's works.

The third work to mirror the earth-like texture of Moore's works is Stony Seated Figure, (see MM & NN), again like Earthy Relationship, it lacks feet. However, its contour is much different, being more harshly angular, like the jagged edges of rocks which become smoothly rounded yet retain their abrupt angularity. The glaze is a warm grey with thicker built-up cream splotches which increase the stone-like appearance of this sculpture. All of my ceramic sculpture has been thrown, and then joined and reformed so that ridge marks from throwing can be found throughout the pieces, which I feel help to enhance their earthy and stony resemblance.

Enjoying the Sun, (see CO), a half-seated, half-reclining piece is so entitled because of the position of the figure and the cool blue glaze which becomes browner, or toasted in the high areas. This figure is in a similar position as Moore's Draped Reclining Woman, (see p. 71), except that both arms are extended back to support the upper portion of the figure which has been rotated over on its back. This figure is the closest to realism that any of my sculpture comes, with possibly the exception of A Tribute. Its pliability is indicated in the soft, bulging muscles, and the flattening of the thigh and



PP

QQ



RR



SS

calf where they are pressed together.

My last seated figure, Lunar Figure, (see PP & QQ), shows more of a relationship to the moon's surface, and thus recieved this title. These crater-like, pock marks, which cause the piece to become noticeably more textured than most of my other works, can also be found in Moore's Upright Motive, (see p. 69). The piece is further alienated because of its unusual reddish-brown color, and its abnormal facial arrangement.

Culmination Pieces

The final group of works which I will refer to as culmination pieces are the influence of numerous artists, and therefore, cannot be logically classified as relating to one of the three areas of influence noted in this paper. They are more personal works, and are a development away from the mainspring of Moore's, Arp's, or prehistoric works. Generally they are increasingly explorative as a result of my search for new forms continues.

Equivocal Woman, (see RR & SS), the first I will discuss in this group, is to me a deeply penetrating work. From all angles one can find the front of a stylized face and two busts above large openings creating the Equivocal Woman. More than any of the others, this work is an experimentation of cave-like openings and recesses within a sculpture. It was very exciting to do this piece because I felt as though I was exploring the mysteries of a cave for the first time. When a hole opens into a larger internal area, a mystery occurs as a result of the fact that you cannot see everything inside through that hole. While working on this piece, I considered being the size of a blade of grass



TT



UU



VV



WW

and standing within this sculpture and climbing in and around its holes.

The mystery of the hole--mysterious fascination of caves in hillsides and cliffs!¹⁰⁸

-Henry Moore

The next piece is my second stone sculpture and was chiseled in the harder and more durable Charleston limestone. The work has a surprisingly nice grain although not as dominant as the marble grain of A Tribute. When carving in this piece, I was amazed at how the form seemed to grow larger than the original block from which it was carved. Also, because of the slow process of chipping away the stone, I was extremely anxious to describe in-the-round certain areas I was working on, and therefore, I attack the stone vigorously maybe at times becoming over-anxious.

The work, entitled I Am My Own Brother First, (see TT & UU), represents the believing of one's own strength and identity first. The arms clasp and held head-high signify meditation to and for oneself. It implies the eternal question, "What is my reason for existence?"

Memory of a Woman, (see VV & WW), echoes the motive of Moore's Glenkiln Crosses, (see p. 75), or the stylized prehistoric Malta Figurines, (see p. 35g), with its cross-like representation. It is a counteracting of vertical and horizontal movement in a contemporary interpretation. Made of "imitation bronze," ceramics coated with bronze paint and powder, it consists of a woman's torso connected to a vertical, highly-stylized interpretation of a figure. It was made from a torso that was to be incorporated in a sculpture that never came about. The bottom was originally intended as legs for the

¹⁰⁸Neumann, op. cit., p. 39.



XX

YY



ZZ

horizontal torso, only reversed and the head was a deformed bottle. I think I prefer creating a work inclined more towards abstraction because there is a wider leeway for creativity and exploration, even though I like to retain some ties with reality to use as a foundation or basis for my work.

My final work analyzed within this study, Extreme Interest, exploits the concept of a family grouping, (see XX, YY, & ZZ). These standing and huddled figures maintain the extreme interest of viewing something important enough to hold their attention. The youth in the back cannot see around his mother's neck so he is looking between it and his father's, in an entirely different direction, perhaps not seeing the same thing as his parents. The close lines of depressions, as in Lunar Figure, (see p. 140), now become openings revealing an inner structure. There is much distortion within the figures, and if you examine one individually you can see there is a close relationship to the Palaeolithic Venuses.

In the close-up you can see both the organic and plastic quality of the piece. The holes create areas of interest between the figures and are contrasted by the plum glaze. The whole work encompasses an elliptical-implied outline which helps to hold the work together, as well as the fact that they are grasping each other to form a rotational circumference.

Concluding the discussion and relationship of my work to the previous influences I have revealed is a relief because I have been pleased to share the intentions of my work with you, and can only hope that I will continue to work along these lines, hopefully in a larger

and more ambitious scale. If it were not for the fact that I must support my family, I would greatly desire becoming a sculptor and devoting all my time to art. If I could spend my entire life sculpting, I think my work would become more completely satisfying. Right now, because of time, money, and transportability, my work must remain small in scale and light in weight. Many places throughout this state, the United States, and the world are desperately in need of a work of art to enhance the surroundings, elate the passer-by, and allow a leisure moment of contemplation; I only hope I can be a small help in providing a little adornment for some vacant spot.

CHAPTER VI

CONCLUSION

There is one large influence which looms over all the other influences contained within this paper, the influence of nature.

The Aurignacian-Perigordian artist was the first to reflect the simplicity of nature, and centuries later parhistoric art caused its influence to be regenerated in art. I feel, Henry Moore and Jean Arp are the two of the more dominant sculptors who have utilized this simplicity of nature, first adopted by the Palaeolithic artist.

With the conclusion of Chapter V, I have now related my work to the three main influences discussed in Chapters II through IV: Aurignacian-Perigordian Art, the art of Henry Moore, and the art of Jean Arp. Because of their dominant aesthetic influences, I feel I will continue to blend, consolidate, and finally unite the bits of aesthetic mastery influencing and appealing to me, along with my own creativity, in a final work of art. Art is definitely a summation and renewal of all past as well as present influences.

Now that I have studied and found many of the "clues" to unlocking the mysteries of creating a truly aesthetically appealing work of art, I hope I can assimilate some of this knowledge, along with the knowledge to come, in one stimulating and provocative work followed by another, followed by another, followed by another,...

A person does not know how much he doesn't know about a certain idea, object, place, or person until he finds out some of what there

is to know. This statement certainly holds true about what I have learned in writing this thesis.

I can now, more than any other time, see why art has been termed, visual intellect. The more you know, the more you can reveal of your ideas and knowledge through your work. I can honestly say I know considerably more in finishing this thesis than I did when I started it; therefore more ideas and knowledge have been revealed in my present works of art.

I also feel that all art should contain a vital energy which, being more than the reflection of ideas and knowledge, gives the work a life of its own. Even though the work has the appearance of being formed by the process of erosion attributed to nature, it must have an inner vitality, radiate self-existence, or it is dead.

There can be no closer relationship of art to its environment than when it is linked directly to the earth, becoming an earth archetype, and there can be no closer relationship of art to people than when it is expressed in a figurative content, so if we combine the two we will have a stylistic person which reflects certain qualities inherent in nature. This fact is my personal opinion and philosophy which I have pursued in my art forms, including the vital energy mentioned in the previous paragraph. This does not mean I am saying all artists should pursue this endeavor, for it would be a dull world if they did, but it means this is the path I have chosen to follow.

My attitudes and philosophy concerning art have been further reinforced through the positions taken by the artists contained in this thesis. If I disagreed with their philosophy, I certainly would not accept it as mine, and it therefore would not appear in this paper.

Also in talking about my works, I have indirectly revealed my attitudes concerning art.

In my more explorative pieces, there is a greater conflict or struggle in solving the final aesthetic structure of the form. I think this struggle, this decision-making, is good and should happen at one time or another in the creation of all works of art. This is the manner in which an artist increases his creativity, his flexibility, and his aesthetic ingenuity. Becoming stereotyped is the artist's greatest threat.

I intend to teach, both as a means of support and reward, while working toward an M.F.A. Degree. Eventually I plan to taper-off my teaching time, and spend more time on sculpture and ceramics; ultimately, I hope I can become self-sufficient from my art works alone. This, and at least to become a partially renowned artist, is my final goal.

A Chronological Listing of Sources of
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VII-IX	23	<u>Palaeolithic Art</u>	1
X-XI	25	<u>Palaeolithic Art</u>	3
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XV	29	<u>Old Stone Age</u>	14
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D <u>Gothic Emphasis</u>	ceramics	16"	110
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